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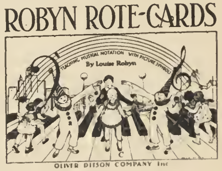
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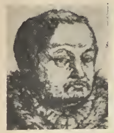
Jean Maillard—French composer of early sixteenth century. One of his masses is of especial interest because several themes from it were adopted by Palestrina for a mass of his own.

Louis Maillart—B. Paris, Mar. 24, 1817; d. Moulins, May 26, 1871. Comp. Pupil of Halévy, Leborne, Guérin at Paris Cons. Wr. six operas, one of which had great success; also cantatas.

Francesco di Majo—B. Naples, 1745 (?); d. Rome, Jan. 18, 1770. Comp., orgnst. Pupil at Conservatorio S. Onofrio, Naples. Was orgnst., Royal Chapel, Naples. Wr. operas, oratorios, masses.

Karl Ludwig Mangold—B. Darmstadt, Oct. 8, 1813; d. Oberstdorf, Aug. 5, 1889. Comp., vlnst. Court mus. dir., Darmstadt, 1848-89. Cond., many mus. societies. Miscellaneous large works.

Leopold Damrosch Mannes—B. New York, Dec. 6, 1899. Comp., pia. Son of Clara and David Mannes. Pupil of Cortot, Goetschius and others. Works for piano, two pianos, str. qt., orch. Res. N. Y.

Kathleen Lockhart Manning—B. Los Angeles, Cal. Comp., singer, pia. Pupil of Moszkowski in Paris. Sang in London Opera Co. Has written two operas, a piano concerto and songs.

Orlando Augustine Mansfield—B. Horningsham, Eng., Nov. 28, 1863. Comp., orgnst., pia., writer, lecturer. In America several years. Has written many pia. and org. wks. Etude contbr. Res. Eng.

Edward Britton Manville—B. New Haven, Conn., Dec. 25, 1879. Comp., orgnst. Stud. Guilmant Organ Sch., N. Y. Has held important org. and teaching positions. Active in Detroit, Mich.

Gertrud Elisabeth Mara—B. Kassel, Germany, Feb. 23, 1749; d. Reval, Jan. 20, 1833. Phenomenal sopr. Sang in Dresden Opera, Berlin Ct. Opera, and in Leipzig, Paris and London.

Marin Marais—B. Paris, Mar. 31, 1656; d. there Aug. 15, 1728. Comp., viol-da-gamba virtuoso. Pupil of Lully. Publ. works incl. four operas, books of pieces for gamba and ensemble pieces.

Lucille Marcel—B. N. Y., 1887; d. Vienna 1921. Dramatic sopr. Wife of F. Waingartner. Studied in N. Y. and Paris. Début in title rôle of "Elektra" at Vienna Prem. Amer. début, 1912.

Nino Marcelli—B. Rome, 1890. Comp., cond. Studied, Nat. Cons., Santiago, Chile. Guest cond. (operatic and symphonic), S. Amer., U. S., Europe. Now cond., San Diego Civic Symph. Orch.

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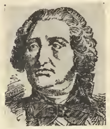

Louis Marchand—B. Lyons, Feb. 2, 1669; d. Paris, Feb. 17, 1732. Comp., organ virtuoso, teacher. Won questionable fame by failure to meet Bach in competition at Dresden. Org. & other wks.

Stanley Marchant—Prominent Eng. orgnst. Studied at R. A. M., London, later became org. prof. there. Played at Queen's Hall under Sir Henry Wood. For many yrs. orgnst., St. Paul's Cath.

Blanche Marchesi—B. Paris, Apr. 4, 1864. Dramatic sopr. Pupil of and for several yrs., ass't to her mother, Mathilde M. Sang in opera and concert, Europe and Amer. Teacher in London.

Luigi Marchesi—B. Milan, 1755; d. there Dec. 15, 1820. Noted male soprano. Considered the greatest singer in Italy in 1780. Created a sensation in all the musical centers of Europe.

Mathilda Marchesi—B. Frankfort-on-Main, Mar. 26, 1820; d. London, Nov. 18, 1913. Famous vocal teacher. Pupil of Garcia. Her pupils included Garster, Melba, Calve, Eames.

Filippo Marchetti—B. Bologna, Italy, Feb. 26, 1831; d. Roma, Jan. 18, 1902. Comp. Studied at Royal Cons., Naples. Was dir., R. Acad., St. Cecilia, Rome. Wr. operas, symphonies.

Sol Marcosson—B. Louisville, Ky., June 10, 1869. Vlnst., teacher. Studied at Hochschule, Berlin. Soloist with N. Y. Symph. Orch., and others. Dir., Marcosson Mus. Sch., Cleveland, O.

Vanni Marcoux—B. Turin, Italy, June 12, 1879. Baritone. Studied in Paris. Début as *Marcello* in Nice Première of "La Bohême". Amer. début, Boston, 1912. Sang with Chicago Opera Co.

Jose Mardones—B. Fontecha, Spain, 1869; d. Madrid, May 4, 1932. Operatic bass. Trained at Madrid Cons. Sang with Bos. Opera Co., and for ten yrs. with Metro. Opera Co. (début, 1917).

Maria Antonia Walpurgis—B. Munich, July 18, 1724; d. Dresden, Apr. 23, 1780. Electress of Saxony. Patroness of music, comp., writer. Prod. and published several operas.

Gino Marinuzzi—B. Palermo, Italy, 1882. Comp., cond. Studied at Palermo Cons. Opera cond. in Paris, Buenos Aires, Milan and in Amer. where one of his operas was prod. by Chicago Opera Co.

Giuseppe Mario—B. Cagliari, Sardinia, Oct. 17, 1810; d. Rome, Dec. 11, 1883. Famous operatic tenor. For many years a favorite in Italian Opera. Sang in London with Grisi (his wife).

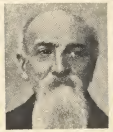
Queena Mario—B. Akron, O. Opr. sopr., teacher. Pupil of Saenger and Sembrich. Début as prima donna with San Carlo Opr. Co. Mem., Metro. Opera Co. Teacher of Rose Bampton and Helen Jepson.

Paolo Marion—Dram. tenor. Successful seasons with Vienna State Opera, La Scala, Milan; and Opera Reale, Rome. Engaged by Chicago Civic Opera in 1931. Sang with Jeritza in Vienna.

Eugene F. Marks—B. Augusta, Ga., Feb. 1, 1866. Comp., orgnst., dir., teacher. For many years, dir. of a cons. for teachers in N. Y. Has written songs, anthems. Res., Augusta, Ga.

James Christopher Marks—B. Cork, Ireland, July 29, 1863. Comp., orgnst. Pupil of father, orgnst. of Cork Cath. Came to U. S. in 1902. Res., N. Y. Wr. "Victory Divine" & other wks.

Malcolm C. Marks—B. Cork, Ireland; d. Denver, Col., Sept. 15, 1927. For some years ass't to his father, J. Christopher M., in N. Y., then located in Denver. Played many recitals. Wr. songs.


Antoine-François Marmontel—B. Clermont-Ferrand, Fr., July 18, 1816; d. Paris, Jan. 17, 1898. Noted teacher, comp. From 1848-87, at Paris Cons. Teacher of Bizet, Dukas, d'Indy.

Friedrich Wilhelm Marpurg—B. Seehausen, Brandenburg, Nov. 21, 1718; d. Berlin, May 22, 1795. Wrote valuable theoretical and critical works, also miscellaneous pieces.

Grace Marschal-Loepke (Mrs. H. Clough-Leiter)—B. Ninevah, Ind. Comp., pia. Studied in Indianapolis and Bos. Wks: songs, pia. pcs., choruses and a cantata. Res. Wollaston, Mass.

Heinrich Marschner—B. Zittau, Saxony, Aug. 16, 1795; d. Hanover, Ger., Dec. 14, 1861. Opera comp. Court kapellm. at Hanover for 28 years. Among those who establd. modern Ger. opera.

William J. Marsh—B. Liverpool, Eng. Comp. orgnst., dir. At sixteen was orgnst. in Liverpool. Located in Ft. Worth, Tex., 1904. Songs, choral works, organ and piano pieces.

Charles Marshall—B. Waterville, Me., Sept. 15, 1886. Dramatic tenor. Pupil of Vannuccini and Lombardi. Sang in opr. in Europe under name Carlo Marziale. Début Chic. Opr. Co., 1921.

Everett Marshall—B. Lawrence, Mass., Dec. 31, 1901. Baritone. Studied in U. S., Lon., Milan. Opera début, Palermo in 1926. In 1927, became mem., Metro. Opera Co. Radio appearances.

John Patton Marshall—B. Rockport, Mass., Jan. 9, 1877. Educator, organist, writer, lecturer. Pupil of MacDowell, Chadwick. Active in Boston. In 1928 became dean, Coll. of Mus., Bos. Univ.

Armand Marsick—B. Liège, Belgium, 1878. Comp. cond. Studied in Liège, Nancy, Paris. Was orch. cond. and composition tchr. at Athens Cons. Cond., Soc. of Symphonic Concerts, Liège.

Martin-Pierre-Joseph Marsick—B. Jupille, Belgium, Mar. 9, 1848. Violinist. Studied at Liège Cons., Brussels Cons. and Paris Cons. Tours, Europe and U. S. Was prof., Paris Cons.

George W. Marston—B. Sandwich, Mass., May 23, 1840; d. there Feb. 2, 1901. Comp., orgnst., teacher. In 1859, located in Portland, Me. Wrote ch. mus., part songs, pia. and vocal pieces.

Henri Marteau—B. Rheims, Mar. 31, 1874; d. Lichtenberg, Oct. 4, 1934. Comp., vlnst., editor. Début at ten with Vienna Philh. Soc. Successful tours. Massenet wrote a concerto for him.

Frederick H. Martens—B. N. Y., July 6, 1874; d. Mountain Lakes, N. J., Dec. 18, 1932. Comp., author. A prolific writer, he prod. excellent books on music and numerous song poems.

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2740 School Pictures, C—1..............Hopkins
2159 Silent Night, Holy Night, B♭-3-4...Gruber
2618 Silver Threads Am. Gold, B♭—3-4.. Danks
* 390 Skater's Waltzes, A—4 ....Waldteufel
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* 595 Valse Bleu, E♭—3.................Margis
*2452 Valse Triste, Op. 44, G—4—5.....Sibelius
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JAMES FRANCIS COOKE

Associate Editor
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The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

HEINRICH SCHÜTZ

THE THREE HUNDRED AND FIFTIETH birthday anniversary of Heinrich Schütz, "The Father of German Music," has been widely celebrated in Germany. Born October 8, 1685, in Kostritz, Thuringia, Schütz composed "Dafne," the first German opera, based on the same libretto by Rinuccini which Peri had used in 1597. He left a large legacy of works the musical vitality of some of which make it difficult to helieve that he lived a century earlier than Bach and Handel.

* * *

THE PROMENADE SYMPHONY ORCHESTRA concerts of Toronto are reported to have been drawing audiences of as many as five-thousand.

* * *

THE CHRISTCHURCH MUSIC TEACHERS' ASSOCIATION (New Zealand) has had a chamher music evening, when the "Trio in C minor, Op. 103, No. 3," of Brahms; the "Quintet in A minor, Op. 84," of Elgar; and three pastoral songs for soprano, violin, violoncello and piano, by Roger Quilter, were heard.

* * *

CHARLES WAKEFIELD CADMAN, was recently honored in London, when a program of his compositions was put on the air by the British Broadcasting Company. Stanford Robinson was conductor of the orchestral numhers; and the composer played one of his "American Trail Pictures."

* * *

THE MINNEAPOLIS PUBLIC LIBRARY is reported to have received from the widow of Emil Oherhoffer, first conductor of the Minneapolis Symphony Orchestra, a gift of the large and valuable musical library collected during his notable career.

* * *

GEORGES ENESCO, who now makes his home at Paris, is certainly one of the most complete musicians living. He is said to excel almost equally as violinist, pianist, viola player, composer, conductor and teacher.

* * *

MRS. HAROLD E. TALBOTT

MRS. HAROLD E. TALBOTT, a founder and chief supporter of the Westminster Choir and of its school at Princeton, New Jersey, passed away at her Dayton, Ohio, home, on October 5th. A woman of wide interests, Mrs. Talbott was for thirty-five years contralto soloist of the Westminster Presbyterian Church of Dayton. When the choir, under the direction of John Finley Williamson, began to attract notice, Mrs. Talbott undertook to finance its singing tours during which she accompanied the organization throughout America and Europe. Mrs. Talbott was a person of very great individual charm, high ideals, and was the mother of a large family of splendid sons and daughters.

AMERICAN COMPOSERS furnished the program for the opening concert, on Octoher 30th, of the season of the Rochester Philharmonic Orchestra with Dr. Howard Hanson conducting.

* * *

THE BAYREUTH FESTIVAL of 1936 is announced to begin July 19th and close on August 31st. "Lohengrin," "Parsifal" and "The Nibelungen Ring" will be the repertoire; Furtwängler and Tietjen will conduct; and among the leading singers will be Maria Müller, Margarethe Klose, Martha Fuchs, Frida Lieder, Max Lorenz, Helge Roswaenge and Ivar Andrésen.

* * *

SIR THOMAS BEECHAM, the eminent English conductor is making his first professional visit to New York for the purpose of leading the Philharmonic-Symphony Orchestra in a series of eleven concerts, from January second to nineteenth. He has been asked to present outstanding English works and also some new and interesting compositions by American composers.

* * *

THE HISTORIC TEATRO SAN CARLO of Naples opened its season on December 26th, as has been the custom for many years. The work presented was the "Nerone" of Mascagni.

* * *

JOHN McCORMACK recently opened the new Theater Royal of Dublin, Ireland, with a concert which drew a capacity audience for the auditorium seating four thousand.

* * *

THE SAN FRANCISCO OPERA COMPANY opened its season with a performance of "Die Walküre" on November 1st, when Kirsten Flagstad is reported to have won a sensational success as *Brünnhilde* in her San Francisco début.

* * *

SIR EDWARD ELGAR'S memory has been honored by a beautiful stained glass window in Worcester Cathedral, which was unveiled on September third. It portrays the story of "The Dream of Gerontius," one of the greatest choral masterpieces of the last half century and the work which, probably more than any other, fixed the name of its composer among those of the leading creative geniuses of his period.

* * *

"DER ROSENKAVALIER," with a cast including Lotte Lehmann, Grete Stueckgold, Susanne Fisher, Emanuel List and Julius Huehn, and with Arthur Rodzinski conducting, was the first operatic production of the Cleveland Symphony Orchestra, when presented in Severance Hall on October 31 and November 2nd and 4th.

* * *

HENRY E. DUNCAN, well known to a past generation as organist and conductor, passed away on September 12th, at White Plains, New York, at the age of eighty. He was one of the founders of the American Guild of Organists; and in 1894 he presided over the great Festival of the Choir Guild of Long Island.

THE CHICAGO CITY OPERA COMPANY opened its season at the Civic Opera House, on November 2nd, with a performance of Boito's "Mefistofele," in which Ezio Pinza, Edith Mason and Frank Forest sustained the leading rôles. Frank Forest, a young American tenor, made his début as *Faust* and won much favor as a handsome, young, well routined artist, with an agreeable but rather light voice.

* * *

BRAILLE MUSIC, in excess of eight thousand numbers, was issued during the past year hy the National Institute of the Blind, of London.

* * *

EZIO PINZA, of the Metropolitan Opera Company, won in the early season fine favor in Vienna, by his interpretations of *Don Giovanni* in Mozart's masterpiece of that name, and *Mephistopheles* in Gounod's "Faust."

* * *

THE AFRICAN BROADCASTING SYMPHONY ORCHESTRA, of Johannesburg, with J. Andersen Tyrer of England as guest conductor, recently gave an ambitious program including "The Merry Pranks of Till Eulenspiegel," by Richard Strauss; "Concerto for Violin and Orchestra," by Elgar; and the *Overture to "Die Meistersinger,"* by Wagner.

* * *

DR. FRANK BLACK, general music director of the National Broadcasting Company, has been made by the French Government an Officer with Palms of the French Academy. The distinction comes as a recognition of the service which Dr. Black has rendered to French artists and to French music.

* * *

THE WORLD'S CHAMPIONSHIP and a one thousand guinea (five thousand dollar) Trophy of the Thirtieth National Brass band Festival, at the Crystal Palace, London, on September 28th, was won by the Munn and Felton's Works (boot and shoe manufacturers) Band of Kettering, in its first entry into these contests. One hundred and ninety-six bands, from England, Scotland and Wales, competed; and Mr. J. Henry Iles was presented a solid gold medallion in appreciation of his thirty years of devotion to the development of these festivals.

* * *

ALFRED G. ROBYN, widely known composer, died on October 18th, in New York, at the age of seventy-five. Born in St. Louis, and educated largely by his musical father, William Robyn, his early song, *Answer*, carried his name from coast to coast and is still heard. He wrote the incidental music to "The Yankee Consul," one of Raymond Hitchcock's most successful plays.

* * *

KAROL LISZNIEWSKI, distinguished pianist and teacher of Cincinnati, has received from his native Poland the Officer's Cross of the Order of "Poland Restituto," in recognition of his services in making Polish art and music better known in America.

CAMILLE SAINT-SAËNS

THE CENTENARY of the birth of Camille Saint-Saëns, one of the most gifted of all French composers, passed all too much unnoticed in America, except for a program of his works, on October 14th and 15th, the opening nights of the season of the Philharmonic Orchestra of Los Angeles, which happens to be under the leadership of Pierre Monteux, the eminent French conductor.

* * *

THREE S's have had important birth anniversaries in 1925: Heinrich Schütz, three and a half centuries; Domenico Scarlatti, two and a half centuries; and Camille Saint-Saëns, one century.

* * *

PUCCINI'S "TURANDOT," in an elaborate production by the St. Louis Grand Opera Company, was presented on October 31st, for the dedication of the massive Convention Hall (seating eight-thousand) of the Municipal Auditorium of St. Louis. Maria Jeritza appeared in the title rôle. A performance of "Tristan and Isolde" on November 2nd, gave Margaret Halstead, young American soprano, an opportunity to make her début as *Isolde*.

* * *

BRUNO WALTER, who is said to have established a permanent residence in Vienna, recently conducted there "Tristan and Isolde" with his interpretation which won so much praise at the recent Salzburg Festival.

* * *

DUSOLINA GIANNINI has been added to the American contingent of singers at the Metropolitan Opera House. She returns to us with the glamor of remarkable successes in Europe, including the Salzburg Festival of last summer.

* * *

THE MANNERCHOR OF PHILADELPHIA celebrated on November 23rd, 24th and 25th its centenary of activities, with a Song Festival, Banquet and Grand Ball. Organized on December 15, 1835, when President Lincoln visited Philadelphia this Männerchor gave a concert in his honor, which program was later repeated in Washington by the President's special request. The organization has been continuously active in the cause of music and charity.

* * *

STANISLAW MONIUSZKO

MONIUSZKO'S "HALKA," the great national opera of Poland, had its one thousandth performance when, on October 8th, it opened the season at the Grand Theater of Warsaw. Composed in 1847, after diverse fortunes it has gradually won its way to wide European popularity because of its marvelous melodies, fascinating mazurkas and folk lore background. Why not in America, also?

(Continued on Page 60)

MUSIC AXIOM FOR JANUARY *A New Year and New Musical Enthusiasm!* MUSIC STUDY EXALTS LIFE

Forging Ahead Through Work
Fighting Atavism with Activity

WITH the clangor of the New Year's bells in our ears and the clangor of New Year's resolutions in our hearts, it is wise to make a survey of those things which contribute to our progress or to our retrogression.

Whether we like it or not, one of the most human of all tendencies is to slip backward, rather than to forge ahead. The biologists dub it "atavism"—that powerful pull to revert to type, to go back to some coarser or less desirable ancestor.

You who love flowers have seen some beautiful hybrid rose, grafted upon a manettia rooted plant, suddenly dwindle and disappear, while the ugly manettia stock flourished and seemed to consume the attractive plant which someone had been at great pains to propagate.

Progress in all lines of human endeavor calls for high ideals and incessant effort. We remember the case of a young professional man who married an exceedingly beautiful girl. Both were college graduates; and during the first year of their married life their surroundings pointed to a career of happiness, prosperity and fine achievement. Both were of the second generation of European peasants from countries where the living standards were but slightly above those of the animal. The father of the beautiful girl came from a town that nestled uncomfortably in the shadow of a nervous volcano. Your editor once visited that town and among other things remembers seeing a calf's head peering out of the second story window of a typical residence. The town was wholly without anything resembling modern sanitation. The father of the young woman had come to America, made a fortune and educated his children in the best schools. He was a man of force, industry and most commendable ambitions. The parents of the husband were doubtless people of similar origin.

Two years after the marriage of the young couple, misfortune came to them, and when we visited them they were living in a kind of squalor that so clearly pointed to reversion to type that the lesson was unforgettable.

Possibly you smile and say, "How fortunate that I do not come from such inferior stock!" That is one of the most common and tragic of all human errors. A very superficial study of the laws of heredity reveals that even with the best of families there must be an unceasing effort to keep up and keep going ahead—else the demon of atavism may consume the very best of previous efforts. High ideals and incessant labor are our only solution. The De Lesseps Company sank hundreds of millions of dollars into their effort to build a canal at Panama; but, only a few decades after their cessation of effort, all of their operations were devoured by the jungle.

ROSSINI—THE WORLD'S BEST KNOWN EXAMPLE OF ATAVISM

Thirty-seven years of mastery; thirty-nine years of decadence.

A well known musical illustration of atavism is to be found in the case of Rossini. After this jovial composer had written his "William Tell," in 1829, at the age of thirty-seven, he composed nothing of consequence, save his "Stabat Mater." He almost deliberately permitted himself to slip, grew ridiculously fat, and spent much of his time devising new recipes for the table. With his last opera written as a comparatively young man, Rossini spent thirty-nine years in comparative indolence. Verdi died at the age of eighty-seven; and the last thirty years of his life were the most important of all. They produced the immortal "Aïda," the masterful "Otello" and "Falstaff," and the "Manzoni Requiem," his greatest excursion into religious music. Rossini died at seventy-six; and his last thirty years were buried in the mire of musical atavism.

Music, of all the arts, is something which calls for incessant attention. The delights that come from music are the fruits of practice. Some unfortunate and irresolute folk work diligently for years and then, through indolence, expiring ideals or thoughtlessness, permit their splendid achievements to die. The roses are gone and nothing but the ugly manettia roots remain.

Perhaps you are slipping right now and do not realize it. Perhaps the beautiful ideals that blossomed in your youth have been permitted to die, until you have reached a state where life has ceased to be noble and inspiring. Perhaps your attire betrays a carelessness and indifference to neatness and "spruceness" that you never would have thought possible in your youth. You may have settled back amid the manettia roots, with their painful brambles, and do not

Joyous New Year Greetings to All Etude Readers!

realize what is the matter. Yet you cannot ignore this.

If you have neglected practice, it is never too late to change. One of the first things is to take yourself in hand and organize your time so that you will practice a certain amount of time each day.

With this in mind, THE ETUDE formed The Etude Music Study Expansion League and designed the "Practice Pledge" for which there was an immense immediate demand.

One of the most pitiable things in music is the case of the player who has worked to secure a fine technic and then, through neglect, has permitted this ability to disappear. It reminds one of the man who has worked all his life to build a beautiful home and then carelessly failed to take care of it, until it fell into ruin. Not far from the writer's home is just such a house. Once it was the show place of its community. Owing to domestic trouble, the man neglected it. Now that house is a mere ghost, a pathetic shadow of its days of beauty. The tiles are falling from the roof, the shutters sag, the panes are broken and the garden is a jungle of weeds.

Nothing can be kept up without care. The best musical training in the world is only as fine as the care that is incessantly given to it. After all, that care (call it practice, if you will) is the fun of the thing. It requires will power, but it is always worth while.

A Pledge is an agreement with one's self to carry out a contract of honor to do a certain thing without fail, under all conditions. Only by regular, daily practice can millions of musically experienced people get the highest joys from music; and those who know have found out that such a daily practice is one of the most profitable of all human investments.

When we last year proposed The Etude Music Study Expansion League, we thought that it was a sound, progressive movement; but of course it had to be tried out, and this could not be done until at least twenty-five thousand pledges had been demanded. Judging from the letters which we have received from teachers in all parts of the country, the results have been most excellent.

One teacher writes:

> *"The pledge idea was just what I needed."*

Another says:

> *"The interest of my pupils has been increased marvelously by means of the pledges."*

A teacher in the Far West sends this cheering message:

> *"My pupils are practicing as they never did before."*

A school music supervisor, who is also a private music teacher has written:

> *"Why didn't I have pledges like this years ago? They have raised the standard of my pupils' work through real practice; and the more I think of it the more I realize that it is the only way. I hope that I shall always have these wonderful pledge cards."*

We would like to have the consciousness that at least a half million people have signed these pledges and joined The Etude Music Study Expansion League. There is only one way in which this magnificent objective can be obtained, and that is through your personal efforts. Will you not go to all who would be benefited by these means and induce them to sign this pledge? We will gladly furnish the pledges *gratis*. Here is a splendid opportunity for human service in the art of music. We are confident that workers for better music will everywhere grasp it with enthusiasm.

Why not make this New Year season a turning point in your career?

Going Forward

ONE of Philadelphia's finest gentlemen, Mr. Samuel S. Fels, in his popular volume on contemporary economics "This Changing World," makes the following significant statement:

"No civilization can hold its position unless it continues to go forward. To be lasting, it must have within it elements which represent the aspirations of the large mass of men and women of the time. The weakness of past civilizations has been that they have too often expressed the aspirations of a minority whose leisure was gained by the enslavement of others—either menials or subject races, or both."

In our American music we are bound to find that our esthetic trend will be for the most part just as high as the aspirations of the large mass of Americans. But what is the mass—surely not the strident call of a few belonging to any one race or class. We must not confuse the wild cries of a few radicals in politics or arts as the harbingers of the American art of the future. We in America are for the most part a pretty level-headed group. We may seem to do eccentric and extraordinary things at times; but we may be depended upon to work along lines which are wholesome and sensible. When our great American music comes, it will not represent any one class, race or people. It will not be Indian, Negroid, European, Oriental, jazz, gospel hymns, or anything of those sorts, but something to express the substantial and dynamic character of our America. In the judgment of your editor, the nearest we have come to this may be detected in the altogether distinctive treatment which John Phillip Sousa gave to the episodes or center sections in many of his amazing marches. This does not mean that our American music of tomorrow must be loud and powerful, but we feel that Sousa divined the organic structural nature of what was to come. Add to his rare pioneer genius the new technic of modern contrapuntal and instrumental treatment, and the great American music of the future will be born, interpreting the aspirations of the whole American people, so that our musical civilization will go forward as never before.

Studio Magazines

THE ETUDE has noted with pleasure an increasing number of little bulletin-magazines (usually four pages long) put out by teachers, to circulate information about student activities. One that we have before us comes from The Harley Studio of Music at East Greenville, Pennsylvania. It presents many programs of student recitals, news of the doing of pupils, news about broadcasts in which students have participated, and other notes which represent a spirit of enterprise and initiative which deserves response from the community. THE ETUDE has reports of many schools which by progressive methods have greatly increased their patronage.

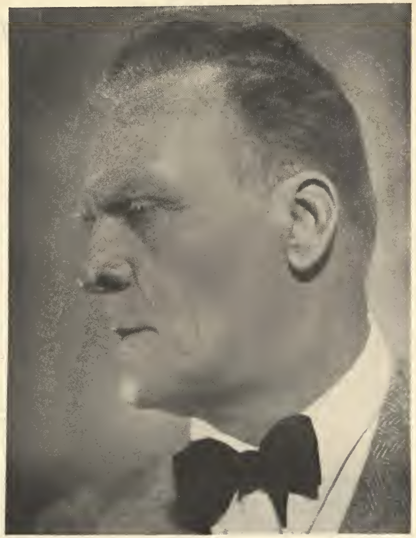
The Successful Piano Piece

THE ETUDE desires to call especial attention of its readers to the article in this issue, by Herbert Stearns—"How to Write a Successful Piano Piece."

Before publishing this article we submitted it to a group of well known American composers, asking them for their opinions and criticisms. The very greatest interest was aroused, several of these composers stating that they had read the advance copy a number of times. Some of these opinions will be printed in a later number, and we ask our readers to preserve this one carefully for purposes of comparison.

The purpose of the writer of this article evidently was two-fold. He desired to give the amateur, the teacher and the student some idea of what the most successful composers seek in making a practical piece, and also to give composers a guide to help them in writing pieces that the public needs and wants.

"Every throat is built differently, and every singer must find his own best means of development. The best method feels the easiest."



"I feel myself physically and mentally vigorous, after forty-five years on the stage. Simple and regular life has helped to keep me so."

FEODOR CHALIAPIN

The Singer's Art

By the Internationally celebrated singer and actor

Feodor Chaliapin

Secured Expressly for the ETUDE MUSIC MAGAZINE

By R. H. Wollstein

IT SEEMS that the greatest difficulty confronting the young singer of today is arriving at a clear perception of what the art of singing really means. For centuries a great deal of wrong thinking and misplaced energy have been devoted to this matter of singing. Some celebrated musician once uttered an axiom which sums up the altogether mistaken viewpoint under which we are still laboring. The witticism is usually credited to Rossini; although, in view of the intelligence of his other statements, this does not seem entirely probable. At any rate he is supposed to have said, "There are three fundamental requisites which the singer needs: First, voice; second, *voice;* and third, VOICE."

Now in this is the source of many of our troubles! A statement like that caught the popular imagination, as "clever" remarks have a habit of doing, and had the unfortunate result of confusing singers, critics, and public alike. It caused them to overemphasize the physical aspects of the voice alone and to shove into second place all those other vital considerations without which singing becomes merely a colorless, meaningless vocal accident.

The Full Equipment

FORGET, for a moment, that you are a student with something to learn, and imagine yourself a passive auditor at some musical performance. You have come to be stimulated, to be lifted to a higher plane of living than the one on which you entered the hall. What are the elements of the artist's performance which will give you this spiritual lift? Voice alone? Never! Certainly, a fine voice will stir you. You will be enthralled by its sheer physical beauty—for a while. But, after that, if the evening offers you nothing more than the outpourings of a well built throat; if it offers you no imagination, no human sympathy, no answer to some need of your own, you are unsatisfied. Your mind wanders to other things, and you become bored. Now, boredom in a listener means lack of art in a performer. And thus, from your own experience, you will agree that *voice alone* is not enough! Voice is an accident, a gift from God. It is not art. To sing well, to hold listeners spellbound, requires a great deal more than mere voice.

This has been learned through hard experience, but experience which, for all its buffetings and difficulties, I would not exchange for the softer, easier method of learning out of a textbook. I have been on the stage for forty-five years. My "professional" life began as an apprentice to a cobbler, in my native Kazan, Russia. When I began to sing, I, too, had the mistaken idea that voice is everything. No one corrected me, and so I had to learn better by the hard knocks of experience. I got my training by doing pretty much everything there is to be done on the stage. I have acted without music; I have declaimed recitations; I have sung in choruses, in operetta; and so my promotion into concert and opera was earned. Whatever position I found myself in, though, I tried to observe, to learn from both good and bad examples in the work of others, and, most of all, to relate my work in some way to life itself. Such are the means by which I learned that voice alone is not enough to make a singer. An unusual voice may, perhaps, make a "star"—never an artist.

On the other hand, I do not wish to give the impression that a singer's voice is an incidental element. Far from it! It is the very foundation of his future work, and must be carefully trained. This training, however, is too individual a matter for me to venture any general or categoric advice. Every throat is built differently, and every singer must find his own best means of development. In my own beginner's days, I studied with a teacher who was considered excellent and who did much for me in cultivating my taste and perceptions. But his vocal methods were conceived according to his own "system" and not very well adapted to *my* throat! After a while, I found I could not sing comfortably at all! So I went back to my own natural methods, which I had used almost unconsciously when my voice first asserted itself; and thus I regained my ease. I do not think that that teacher's methods were *bad;* they were simply bad *for me.* Since then, I have been very careful to watch for my own vocal needs, and equally careful about prescribing for the needs of others!

The Safe Method

I CAN SAFELY SAY, however, that the best singing method is the one that feels easiest and most natural. The moment that continued singing feels fatiguing to the throat, wrong methods have been used. One singsr may make greater use of masked resonance; another may counsel "relaxation"; and that is what I mean by treating every voice individually. But, regardless of method, the throat should always feel open, free and comfortable. The result is always the same, and the only test is the individual feeling of the thing. Never force the voice. Never sing so loudly that you feel a drawing upon your last resources. Always keep a fund of reserve power.

Another point in voice care, which should receive great emphasis, is the entire manner in which the singer lives. The voice, after all, is part of the physical organism and, as such, reflects all the ups and downs of bodily well-being. The singer who wishes to conserve his best vocal form, should live a very simple, moderate life in all respects. He must avoid excesses, of food, drink, tobacco, or pleasure. He must learn to say "No." He must let nothing interfere with his regular hours of rest; and, at some time during the year, he should take a period of complete relaxation, so that the body, on which the voice depends, may become strengthened, or reborn. He should lie on his back in the sunshine, listen to the hum of the insects, and watch the shadow play of the clouds above. Thus he will grow strong, calm, and toned up. I feel myself physically and vocally vigorous, after forty-five years on the stage; and I believe that a simple and regular life has helped to keep me so.

But One of Many

STILL, THE VOICE is only one of a number of important elements in a singer's career. Indeed, it is only after the voice is so well trained, so pliable, so easy that tone production has become second nature that one is ready to begin artistic work! When *Tsar Boris* is seen moving majestically across the stage, the young artist is not conscious that he had to spend months—possibly years—in learning to walk that way; that at one time, he even had to learn the very beginnings of walking! Neither is he conscious of all that. It should be exactly the same with the voice. While the singer is still feeling for his tones, while he still has to indulge in conscious concentration on producing a good B or B-flat, he is not ready for full stage work. The actor who walks with clumsy self-consciousness, or the singer who sings self-consciously, gives but poor effects.

It is possible for a young man to be a great artist, but it is extremely difficult! One's younger years are taken up in learning the mechanical technic upon which art must be built. There must be the learning to use the voice, to gesture, to walk; there must be the learning of the values of different historical epochs—how the people of various lands and ages looked, how they dressed, how they thought and felt. One must learn what to do with his arms and legs, how to handle a sword, a goblet or a rose. Each thing must be learned separately, and none of them has the least meaning until they are all fused together with such complete technical mastery that one is conscious, not at all of his actions, but only of the human, emotional effect he wishes to project through those actions. Precisely there is where art begins!

The young singer should cultivate the habit of acute observation. That is his greatest means of learning. What his teacher tells him is good. What he finds out for himself, through personal experience and application, is better. Suppose he wishes to portray a king on the stage—Philip II of Spain, let us say. How will he go about it? In his mind there is great ardor and a vague idea; somewhere in the world, there is a definite conception of what Philip II should be like. How will the young artist connect the two? Of course, he will read and consult with his teacher or coach. But that is simply passive work! It means that intellectual ideas are merely reaching him from the outside. Next—he will try to get into some theater where his king is being performed on the stage. At once the active element enters into his preparations. He sees a flesh-and-blood personage before him. It is no longer intellectualism, it is life! Then he begins work. He observes every least action his king makes. He studies how he dresses, how he conducts himself. He leaves the theater with a vague idea supplanted by a living picture. Then he begins all over again, by himself, to re-construct what he saw. He tries to remember all the things that were so clearly before him. And finally, out of the effort of his own mental reconstruction, he begins to build up a Philip II of his own! He imitates, he discards, he adds, he recreates the personage; and that character becomes a part of him—or, is it the other way round? Only by such means does he really learn.

A Study of Life

I BELIEVE firmly in teaching (and learning) by example. Maxims and methods are only half effective. One learns algebra out of a textbook, but not an art which means the reconstruction of life. Only by living can one learn to live. Only by doing can one learn to do. A good teacher should be able to offer his pupils not merely advice but also striking examples of what must be achieved and what must be avoided. The pupil, for his part, should learn to watch for models—on the stage, in life, everywhere—for that he can copy and that he must shun. He can learn a great deal from a thoroughly bad performance. It shows him with faithful exactness all that he must never, never do!

And, along with his power to observe, the student should cultivate a wholesome respect for his art. Let nothing that touches his work be casual or haphazard. Let nothing be "good enough." Only perfection is good enough—and no one has achieved that as yet! The modern mind seems inclined to be a bit self-centered; to take itself and its "personality" a trifle too seriously. I remember working in various theaters, when I was a youngster. Many of the coaches were great artists themselves; and, when they saw some inexperienced novice doing terrible things, they spoke to him roughly, scolded him publicly and in no uncertain terms. I got plenty of such training myself! Of course it was painful. Of course it made one feel like creeping under the floor. But it was good for us. Once we had felt the sting of such public censure, we redoubled our efforts to avoid a second dose. We were humble, alert, disciplined. And thus, we were able to grow.

Today such training is out of fashion. Young people's feelings are easily hurt. They prefer being handled with kid gloves. They think of themselves quite as much as of the work they are doing. And, while they sincerely wish to do good work, they are equally anxious to be spared pain. That makes them softer, I am afraid, than we used to be. If a youngster cannot stand up under a thorough scolding, how will he fare when he begins to feel the harsher blows of life? He must not be afraid that his "personality" will become repressed by discipline. It will not. Because mature personality (as distinguished from mere spectacularism) is nothing more than the human distillation of all one's experiences. The person who lives much and ardently, through all sorts of experiences, good and bad alike, emerges as a personality. The person who shields himself and spares himself, remains a figurehead.

Telling the Song's Story

I LIKE TO THINK of a singer as a teller of stories. He uses his voice to spread convincing tales of human love and hate and revenge and compassion, quite as artists of a different sort tell their tales on canvas or in a book. And to tell these stories well, one must know life, must observe people, must keep a warm compassion alive in the heart for other human beings. Things are going on about us at every moment, which may one day make one better able to tell the story of a young man in love, of an old man who has found his peace, of a restless spirit who has not yet come to port. The singing artist must observe these things and then retell them through his own voice and acting. I learn something new every day—something that will make my next performance I have never noticed before, something better than any of the others.

To tell stories, the voice must be completely flexible and full of color. When saying, "I love you," there must be an entirely different color of voice from the one required to say, "I detest the sight of you!" For the one, the voice is warm and mellow; for the other, it is dark and menacing. If the singer does not have these different voices—and countless others—at command, he cannot tell his story movingly. When it is told movingly, then the singer is approaching art.

© Silver, Burdett and Company, 1935

A Notable Anniversary

NOTHING *is more pleasant than to see our friends succeed. It is in this spirit that we extend our warmest congratulations at this time to Silver, Burdett and Company, Boston, upon the fiftieth anniversary of these famous publishers of school text books, including music books.*

This firm was founded in 1885 by Mr. Edgar O. Silver, at 50 Bromfield Street, Boston. From the beginning, Mr. Silver gave special attention to school music methods, and in 1884 he founded "The American Institute of Normal Methods."

The aggressive policies of the Music Editor, Mr. Charles E. Griffith, have done much to promote the advance of the firm in recent years.

One feature of the present anniversary was a commission given to the famous artist, N. C. Wyeth, to create a symbolic mural painting, "The Spirit of Education." Copies of this painting in six colors are to be sent to schools and educators.

The work depicts the development of education in America, from the days of the log cabin to the present time and also gives a presage of the future. The central figure represents the spirit of education bearing aloft the flaming torch of enlightenment, above the book of learning. On each side are representative Americans typifying their day and time, such as the Colonial schoolmaster, a Franciscan priest, women school teachers, Benjamin Franklin, Thomas Jefferson, Horace Mann, Joseph Lancaster, Mary Lyon, founder of Holyoke College, Henry Barnard, philanthropist, Lowell Mason, pioneer musical educator, John Dewy, Charles W. Eliot, Colonel Francis W. Parker, Booker T. Washington. The conception of the work is very powerful. We regret that we are unable to show it in the rich colors for which this great American artist is famous.

Complete Singing

TO SING with a singing voice alone, means nothing. It never will enhance the singer's progress in art; and it never will reach his hearers' hearts. But to tell the different stories of human life and emotion through the voice: ah, that is another matter! And that is why the theory of "voice, *voice*, and again voice," is not sufficient. If one is born with a voice in his throat, he has simply an added blessing for which to be grateful. What he does with it, depends on himself; on his ardor, his powers to observe and to reconstruct. Anyone can sing notes and syllables, as they appear on the printed page. Some can even penetrate into the music enough to sing melody and words. But only the very few learn to sing the song itself, with all its human emotion, all its joy and suffering. Those who do, are artists. They devote themselves to portraying the truth of life, through music.

I am often asked about American singers. Well, I see no reason why America should not produce singers as great as those of any other land. I have heard many voices in my career, but there is one that still rings in my ears. It is the voice of Miss Marie van Zandt, an American girl. I had the honor of singing with her, in "Lakmé," long ago. Délihes wrote the part of *Lakmé* with her in mind; and, if you go to Paris and look up the Délibes monument there, you will find upon it the likeness of that young American girl. She had a great voice and she was a great artist; and, if America produced her, why should it not produce other great artists? Perhaps they are in the process of development today. There are thousands of eager young people in America's vocal studios, learning, and working, and burning to develop into something. What will that "something" be? It is for them to say. I hope, sincerely, that they will elect to become artists.

SELF-TEST QUESTIONS ON MR. CHALIAPIN'S ARTICLE

1. *Quote a fallacious adage on singing.*
2. *Why is more than "voice" needed?*
3. *What is the safest method of voice production?*
4. *How is the voice to be preserved?*
5. *What will the singer learn by the observation of life about him?*

Mozart composed away from any musical instrument, entirely in his head, and could complete the whole of a work, from the first note to the last, and then write it down—often some weeks or more later—from memory.

What Makes a Successful Pianoforte Piece?

By Herbert Stearns

NO, MY NAME is not Herbert Stearns, for the very good reason that, since my compositions for piano and voice, which have been used by noted artists here and abroad, have sold over a quarter of a million copies, it would hardly be prudent to reveal my real name in such an article as this. But the name is immaterial, because I have long since learned, with some personal chagrin, that it is not my reputation which sells my music. In fact, the name for which I have so proudly worked seems to be a very insignificant factor, as compositions which my publishers have issued under a *nom-de-plume* apparently do quite as well.

This was one of the first things which interested me in trying to find out what makes a successful piano piece. Obviously, the first answer to the question is that the most successful piano pieces are those of the great creative masters, from Bach to Rachmaninoff; since these compositions, whatever their style or form, become a permanent part of the literature and thus far outsell the works of the more or less transient type.

What do we mean by a "transient" type? Few people in this day ever heard of Daniel Steibelt (1765-1823). Steibelt was one of the foremost pianists of his time, and his piano compositions were widely played. In fact, many of the contemporary critics felt that he was superior to Beethoven; and his pieces at that time outsold those of the great master. In our day, his one hundred and twenty-five piano compositions, including the *Storm Rondo*, the *Naval Battle*, and the *Destruction of Moscow*, are unheard.

Thousands of my fellow teachers and composers can remember the great popularity which attended the *Maiden's Prayer* of Badarczewska, which still has a considerable sale, but which represents a decadent style and possibly is not played by one per cent of the number who stormed away at it in the sedate seventies of the last century.

Sincerity Prevails

THE IDEALISM of the composer is of course his greatest possession. There is nothing to restrain him from having the feeling that he should write what he aspires to create, living up to the highest ideals of his art. He sometimes is embittered with the thought that a publisher looks toward him with the hope that he may produce something which will have a large sale, rather than being an expression of his personal artistic impulses. In this he is right, but at the same time wrong. Because a composition has a wide human appeal, it need not necessarily be trash. Think of Bach's *Air on the G String*, Beethoven's "Moonlight Sonata," Schumann's *Evening Song* and Mendelssohn's *Spring Song*. Examine the list of compositions at the end of this article, which is one of the most comprehensive lists of the best selling compositions for piano that the writer has ever seen, and note how many of the works are from the pens of really distinguished composers. Therefore, success need not mean a compromise with art; in fact it may be based upon a very keen understanding of the human needs of art.

The publisher, in order to continue in business, must issue works which produce profits to make the business possible. The composer must live, and the publisher helps him to live in proportion to this composer's ability to adjust his understanding to the greater human musical needs of mankind. Schumann, Schubert, Chopin and Brahms were profitable to their publishers, not because they lowered their artistic standards, but because they lived in a spirit of rich, human contact with the great world. When the composer creates a fine melody and is able to devise original and fresh harmonies, he may look for a consistent return from his work.

From talks with students and with would be composers, the writer is convinced that thousands of people would be spared much unnecessary disappointment if they would take the trouble to learn how to compose before attempting to do much creative work. Anyone who essays to write prose would deserve criticism if he permitted his compositions to be published before he had mastered the elements of grammar, to say nothing of the higher technic of literary composition. Learn as much of the grammar of music as you can; and of course one of the best ways in which to do this is not merely by the study of the technic that one finds in books on harmony and counterpoint, but by the practice of writing itself. Wagner, Elgar and Rimsky-Korsakoff were all alumni of the school of personal analysis and of the incessant trial and error process. Get as good a schooling as you can; but remember that the best possible training, in itself, will by no means make you a real composer. In fact, through technic alone you may only succeed in turning out those soulless mechanical patterns which the Germans call "Kapellmeister" music.

Talent and Toil

THE WRITER once knew a man who could neither read nor write, and who actually carried all of the details of his business in his hat; and yet this man amassed a fortune of over four million dollars; while one of his neighbors, so highly educated in the technic and philosophy of modern business that he was looked upon as an authority in a great university, failed dismally in every practical business undertaking he invaded. If the business genius of the former could have been combined with the knowledge of the latter, the result might have been forty millions instead of four millions. Training is invaluable, but it will supply neither talent nor genius; and it is talent and genius that live.

On the other hand, there have been many men who learned their trade by consenting to be hacks for years, while they quietly experimented with the more serious problems. Among these are Moussorgsky, Dvořák and Wagner, to say nothing of many of the most successful composers of the Broadway of today.

The possible large profits from successful piano pieces have naturally excited thousands to attempt to achieve a "hit." Unquestionably the composer, who could write a composition for this day and age that would equal in demand that which has come to Mendelssohn's *Spring Song*, Rubinstein's *Melody in F*, Paderewski's *Minuet l'Antique*, Nevin's *Narcissus*, Rachmaninoff's *Prelude in C-Sharp minor*, Moses-Tobani's *Hearts and Flowers* or Engelmann's *Melody of Love*, would be a very fortunate somebody, from the standpoint of returns. This, however, brings up another question which some publishers have afforded me an opportunity to investigate; and it is a subject which all composers should understand. It is the highly speculative nature of the music publishing business.

One fellow composer was so certain that one of his compositions had been far more successful than his royalty reports seemed to indicate that he asked the publisher to permit him to see the records. The records were most humiliating to the composer. They revealed a great sales advertising expense upon the part of the reliable publisher and very meager returns. It is for this reason, in considering the success of a piano piece, that the writer feels that the composer should have some idea of the publisher's problem.

The Publisher's Aspect

THE COMPOSER, not knowing the inner problems of publishing, is naturally inclined, in some instances, to think that he is parting with his compositions for a very low remuneration, while the publisher is making from them a huge profit. In other words, he imagines the poor composer is exploited by the rich publisher who squeezes the composers genius dry and then casts him aside like an old lemon rind. Possibly in some instances composers have been imposed upon by unscrupulous publishers, but in most cases the composer's share of profit has been in far greater proportion than that of the publisher.

Publishers have stated to the writer that it is only by the immutable law of averages and by a huge volume of business that the publisher is able to exist at all. In fact some publishers say that in a great many transactions, even the most experienced publishers, guided by conservative and well trained music critics, make fearfully expensive "guesses" as to the probable demand for certain compositions. Many, they report, are a total financial loss, although they may have some worthy claim to artistic values. This is apparently the reason why the publisher with a very small catalog is rarely able to survive. Evidently only the large volume and the law of averages permit the publisher to exist.

One publisher explained it in this way. Compositions are paid for either through outright purchases or through a royalty agreement. Usually the publisher refuses to take any compositions on royalty, except from those composers with real reputations for large sales of their works. One reason for this is, I am told, that the daily upkeep of a royalty department, which is nothing more than a very exacting bookkeeping and auditing division, is very expensive. The other is that the records of years in the royalty departments of many publishers indicate that hundreds and hundreds of compositions, accepted in good faith by the publisher, have revealed that they earned only a few cents a year. In such cases the composer very evidently would have had the best of the bargain if he had accepted a price fair to both parties, for the outright sale of his work. The publisher, in the meantime, must lose heavily upon the compositions as, in addition to the "plant" (that is, the cost of bringing out the first edition) he has also his heavy selling overhead and the charge for the bookkeeping on an unprofitable composition for the life of the copyright. However, by volume and the law of averages it seems that the publisher can afford the gamble and the composer cannot, and this is the reason why so many composers and publishers of both the past and present prefer the modest outright payment.

Mysterious Successes

THE COMPOSER who imagines that he has a secret formula for the successful piece is liable to be disastrously deceived. In all very great permanent successes there is no secret about the principal ingredient. It is naturally but one thing—*inspiration*. Thousands of composers have had the technical equipment to write and have turned out bales of paper covered with notes destitute of the one divine factor which alone leads to real immortality. Probably more composers fail through their inability to permit themselves to become mouthpieces for higher forces than through any other reason.

However, while it is impossible to contrive success, there are certain human, common sense considerations which are of assistance in aiding the composer to avoid writing things which publishers hesitate to issue because practical experience and an understanding of human musical needs have repeatedly indicated that there is little demand for such pieces. The mystery of the successful piece is often baffling. The writer has in mind one composition which is said to have had a sale of over two million copies. This piece is but three pages in length; and it is in the key of D-flat with five flats in its signature. It commences with what might be called an ordinary hymn tune, or chorale, with a few ornaments. The second short movement is in a minor key. Then the chorale is resumed. The final movement is an *allegro*. Many superior musicians would contend that it has very slight educational value and that it is in a difficult key. Certainly there is no great musical worth in this composition; and, in comparison with real musical masterpieces, such as the "Kinderscenen" of Schumann, the nocturnes of Chopin or such a popular work as *A Day in Venice* by Nevin, it has very slight inspiration. Yet this piece must have had a distinct appeal to the degree of taste and the mentality of two million purchasers, to whom it undoubtedly has given a great deal of pleasure. To the musician it is hard to account for the startling sale of this work, except to say that it appeals to the mass mind. But that by no means answers the question, because there have been thousands of mediocre pieces designed to reach the untutored millions, and they have failed while this piece has succeeded. There was something about the simple melody, the harmony and the treatment of that work which had a mysterious appeal that is unquestionably hard to explain.

What Makes a "Best Seller"?

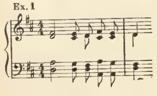
THROUGH THE KIND offices of a large music dealer, the writer assembled statistics about some two hundred pieces for piano, published since 1876, which are classed as among the best sellers of today. Forty-nine per cent of these were above the third grade in difficulty. The combined annual demand for all of these one hundred and sixty-nine pieces, from this one dealer, was forty-five thousand copies. In these upper grades the favored keys seemed to be A-flat, E-flat, D-flat, F, A and G.

The remarkable thing about this collection of "best sellers" is that a comparatively few pieces had outstanding sales. Let us take the pieces that had sales of two hundred or more a year and we will find the total combined sales of these pieces divided into grades as follows: First Grade—250 copies year; Second Grade—4650 copies; Third Grade—8450 copies; Fourth Grade—14,100 copies; Fifth Grade—4700 copies; Sixth Grade—2150 copies. This is certainly an arresting statement. It is, of course, the sales record of only one dealer, but of numbers from the catalogs of many different publishers. The individual original publisher has, in his own files, a sales record of many times the number here given for each piece. The sales of the fourth grade best sellers were three times those of the second grade, while the grades above third were four times those of the combined first and second grades. In other words, mere difficulty does not make so much difference, if the piece itself has the right appeal. Of the total of one hundred and sixty-nine pieces or more, selling an aggregate of 45,885 single copies, sixty-seven compositions which were best sellers sold 34,300 copies, or over seventy per cent of the whole, while over 30,400 sales, or over sixty per cent, are to be credited to the more difficult best sellers. The profit on a very few successful works of this kind must overcome the publishers' and dealers' losses on thousands of other compositions which have failed. Therefore, while there can be no question but that far the more pieces of the lower grades are sold in the aggregate, the best individual sellers are pieces in the upper grades and with distinctive identity.

The Melodic Appeal

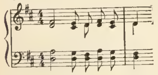
IN EXAMINING these compositions it is evident, in the case of the most successful ones, that a vital, living melody is generally responsible for the success of a composition. Such a melody has a natural human interest, a well developed climax, an original idiom, and points of suspense. That is, there are points in a good melody where the change in the harmonic background, by the use of a suspension brings about a kind of emotional tension which, in the mind of the writer, seemingly commands the imagination of the hearer. This is a quality very difficult to interpret in words, but a lengthy study of successful musical works reveals that nearly every one has these points of intensified emotional stress, often achieved by very simple means, which are so characteristic of the very widely acclaimed works. Even so simple a piece as Foster's *Old Folks at Home* illustrates this. For instance, Foster wrote the first measure this way

Ex. 1



instead of

Ex. 2



Notice that in Example 1 the melody note, F-sharp, on the first half of the last beat in the first measure, is a tone of the tonic chord, D-F-sharp-A, while under it is the suggested harmony of the chord A-C-sharp-E. Now in example 2 the dominant harmony is not introduced at all at this point but a pure tonic chord is used. Technically, the F-sharp of Example 1 is an *appoggiatura* from above. This melody note, F-sharp, resolves upon the following E. Note the emotional stress created by this little device, and how it is entirely absent at this same point in Example 2. Practically the same effect would have been created by the use of a *suspension,* but for this it would have been necessary that the F-sharp should be the soprano note of the previous chord so that the one in question could be tied back to it and only held, not repeated, when the other voices move on to the notes of the new chord. Suspensions and appoggiaturas from below also are very effective. Beethoven's works are especially rich in these periods of emotional stress, as are those of Wagner, Debussy and Stravinsky.

Another attribute of a very successful piece is its exhibition qualities. It is human to want to "show off." Many pieces which are really quite easy to play "sound difficult," and teachers, therefore, are not above giving these to their pupils. Some of the most difficult music "sounds easy"; and, while such music often makes high artistic demands upon the performer, it does not elicit the applause that the showier piece invariably brings. It is an art to write a piece that "sounds hard" but yet is "easy to play."

Still another angle of unusual significance, revealed by an examination of a slightly larger list of one hundred and seventy-six pieces which teachers of the last ten years have used in greatest quantities for teaching material, is the incidence of the appearance of the names of the composers whose compositions appear most frequently among "best sellers." Mind you, I was surprised to find that the list went back to 1876, but the calculations upon these best sellers were based upon the pieces with the greatest present day demand. The composers whose names most frequently crop up are in the order of their occurrence: Friml—8; Kreisler—8; Nevin—7; Arthur L. Brown—7; Engelmann—6; Spaulding—5; MacDowell—5; Krogmann—4; Debussy—4; James H. Rogers—4; Dennee—4; Cyril Scott—3. This list, it should be remembered, is only a partial one for demonstration; but it is a list based upon national sales through an important outlet of the works of all American and European publishers catering to the American market for copyrighted compositions used for music study. It does, however, exhibit in a somewhat significant manner the tastes of American piano teachers of all classes. The names on the list show that the works of master minds are demanded, as well as those of popular salon composers.

This proves that a composition does not have to be trite or artistically unworthy in order to become a commercial asset to the composer. It also proves that all of these composers are famed for the creation of melody. The writer sees great human values in the esoteric melodies of Debussy and Cyril Scott. The composers, who succeed in interesting the largest number of musical people of all classes, are primarily the ones with distinctive melodic gifts.

Successful pieces usually have one or more contrasting sections which together make a complete whole. Often the first melody returns in the final movement.

A MUSIC SCHOOL IN KOREA

This is Case Hall, the Music Building of Ewha College, at Seoul. This building contains excellent facilities for the study of music with classrooms, studios and fifty practice rooms. Modern music is advancing by leaps all over the Orient.

Famous Piano Pieces

ASPIRING COMPOSERS will be interested in a list including many of the most successful pianoforte pieces of the day. This is of course not all-inclusive but it is thoroughly representative. (Teachers will find this an excellent working catalog of the most used pianoforte compositions.) *The list includes almost exclusively copyright numbers and not works in the public domain.*

Grade	*Title*	*Composer*
I	*Sleep, Little Baby, Sleep*	Esther C. Benson
I	*Sing Lee, China Boy*	Katharine Allan Lively
I	*Airy Fairies*	George L. Spaulding
I	*Sing, Robin, Sing*	George L. Spaulding
I	*Maypole Dance*	L. A. Bugbee
I	*Signs of Spring*	Daniel Rowe
I	*Dance of the Fairy Queen*	L. A. Bugbee
I	*The Bobolink*	Ella Ketterer
1½	*Daddy's Waltz*	Walter Rolfe
1½	*The Big Bass Singer*	Walter Rolfe
1½	*Song of the Drum*	Anna Priscilla Risher
1½	*Song of the Pines*	Mildred Adair
1½	*A Little Waltz*	N. Louise Wright
1½	*Tommy's New Drum*	M. L. Preston
II	*Rose Petals*	Paul Lawson
II	*Jolly Darkies*	Karl Bechter
II	*Priscilla on Sunday*	Mathilde Bilbro
II	*Waltz of the Flower Fairies*	Marie Crosby
II	*Let's March*	Robert Nolan Kerr
II	*Sunset Nocturne*	Edward M. Read
II	*Little Indian Chief*	Lily Strickland
II	*March of the Wee Folk*	Jessie L. Gaynor
II	*Captain Kidd*	Dorothy Gaynor Blake
II	*Pixies' Good-Night Song*	Brown
II	*Robin's Lullaby*	Krogmann
II	*Grandfather's Clock*	Maxim
II	*Wood Nymph's Harp*	Rea
II	*Elf and the Fairy*	Bentley
II	*Three Little Chickens*	G. A. Grant-Schaefer
II	*Wooden Shoes*	Michael Arron
II	*Rain Pitter-Patters*	Theodora Dutton
II½	*The Butterfly*	N. Louise Wright
II½	*Sparkling Eyes*	Bert R. Anthony
II½	*Salute to the Colors*	Bert R. Anthony
II½	*Cheerfulness*	Daniel Rowe
II½	*Chinatown*	James H. Rogers
II½	*Valse Petite*	Ella Ketterer
II½	*Through the Air*	Carl Wilhelm Kern
II½	*The Camel Train*	William Baines
II½	*Valse Miniature*	Montague Ewing
II½	*Climbing*	MacLachlan
III	*Uncle Zeb and His Fiddle*	Bert R. Anthony
III	*Chasing Butterflies*	Wilmot Lemont
III	*To a Wild Rose*	MacDowell
III	*Melody of Love*	H. Engelmann
III	*Dance of the Rosebuds*	Frederick Keats
III	*No Surrender—March*	R. S. Morrison
III	*Garden of Roses*	Irene M. Ritter
III	*Taps!—Military March*	H. Engelmann
III	*A Dream Song*	R. R. Forman
III	*Parade of the Wooden Soldiers*	Leon Jessel
III	*Wing Foo*	Cecil Burleigh
III	*On the Ice at Sweet Briar*	Crawford
III	*Sparklets*	Miles
III	*Sabbath Chimes*	Klickmann
III	*Dance of the Sunbeams*	Charles W. Cadman
III	*In Hanging Gardens*	Willis
III	*Beautiful Star of Heaven*	Drumheller
III	*Star of the Sea*	Kennedy
III	*Love and Devotion*	Drumheller
III½	*On the Lake*	Frederick A. Williams
III½	*When the Lights are Low*	H. Engelmann
III½	*Moonlight Revels*	Carl Andre
III½	*Meditation*	C. S. Morrison
III½	*Charmante!*	Frederic Groton
III½	*To the Rising Sun*	T. Torjussen
IV	*Moon Dawn*	Rudolf Friml
IV	*The Stars and Stripes Forever*	John Philip Sousa
IV	*Fireflies*	Mrs. H. H. A. Beach
IV	*Sea Gardens*	James Francis Cooke
IV	*Valse Tendre*	Louis Victor Saar
IV	*Narcissus*	Nevin
IV	*Mystery of the Deep*	George F. Hamer
IV	*Nola*	Arndt
IV	*Old Refrain*	Fritz Kreisler
IV	*Glow Worm*	P. Lincke
IV	*In a Monastery Garden*	Albert W. Ketelby
IV	*Valse Brillante*	Mana-Zucca
IV	*Arbutus*	Davis
IV½	*Hungary*	Carl Koelling
IV½	*The Rosary*	Nevin
V	*Love Dreams*	Arthur L. Brown
V	*Shower of Stars*	Paul Wachs
V	*By the Waters of Minnetonka*	Thurlow Lieurance
V	*Country Gardens*	Grainger
V	*Valse Caprice*	Newland
V	*Valse Op. 2*	Levitzki
V	*Lento*	Cyril Scott
V	*Danse Negre*	Cyril Scott
VI	*Liebesfreud*	Fritz Kreisler
VI	*Juba Dance*	R. Nathaniel Dett
VI	*Moonlight on the Hudson*	Wilson
VI	*Clair de Lune*	Claude Debussy

These compositions are at least representative of the larger current demand in piano works of the so called educational type. The composer who looks for bigger audiences for his work might do well to investigate the foregoing list. He will find among other things a high degree of playability. That is, there are no passages that prove embarrassingly complicated for the normal hand. He also will discover that each piece is almost uniformly in one grade, so that the teacher finds it useful in the regular progress of study. That is, the successful piece does not mix up two or more grades.

Many of the most successful pieces are those which give the performer a kind of personal satisfaction in their performance, in that the actual experience in playing them is such a pleasure. This may account for the success of Chopin's *"Minute" Valse, Op. 64, No. 1 (D-flat).*

In the last analysis, the successful piece must first of all be aimed to inspire and delight those for whom it is intended. The composer who will meet with the greatest success is the individual of real talent, adequately trained, who can keep his mind in touch with the heart beats of mankind.

(*The publishers of* THE ETUDE MUSIC MAGAZINE *will be glad to send gratis to any reader, inexperienced in the process of getting music published, a leaflet especially prepared and giving valuable information.*)

Music of the Buddhist Devil Dancers

By the Well Known American Composer

Lily Strickland

The author was long a resident of India and made extensive research in matters relating to music.

UNIVERSAL LIFE HAS been described as a vast cosmic dance. Taken in its broadest sense, art and the beginning of all art were expressed in some form of rhythmical or metrical measures. Religion and worship were expressed in the same way; whether the stimuli were physical or spiritual, the impulse took the same form of reaction.

Even before dancing had become a conscious act, it was man's first medium of exhaltation or ecstasy. The origin of the dance goes back to the beginning of life. Emotions that could not be expressed in words gave birth to rhythmic movements and interpreted prayers, hopes, desires, and joyousness. The unknown forces of nature were first feared and then placated and flattered in the dance. The sun became a powerful god and was worshipped as the great Solar Deity who gave life, light and sustenance to man. Sun-worship, first an instinctive impulse, was developed into a definite religion and is believed to have been the first religion.

The worship of the moon, or Lunar Deity, followed because of its softer, more benign, emotional or romantic appeal. It came to be associated with the love life of man, and later on was identified in Hinduism with the erotic Kama and Krishna beloved of lovers. The Hindus believed that the lunar calendar, or phases of the moon, affected their emotional natures, and some of their most popular religious festivals take place at the full of the moon because this is considered an auspicious time.

Origin in Music

DANCING, whether a physical manifestation, or an emotional or spiritual expression, is said to have come first in man's awakening to the knowledge of music. The more primitive the race, the more elaborate the ceremonial; and the dance was doubtless the inarticulate music that interpreted the wordless emotions of a people in the process of evolution. In aboriginal, Hindu and Buddhist India, music and religion have always been inseparable; in fact the traditions of the dance may be said to have been based first upon love and religion, the two strongest forces in life.

In India religion is not a thing apart from daily life, a ritual reserved for a specified date, according to creed or custom, but life itself. And, as India is the mother of many religions, we find that to this day music plays a vitally important part in the life of its people. The rare and unique aboriginal and animistic dances, still extant in remote parts of India, are traditional forms of religious ritualism. The special dances, enacted by both sexes in the folk manner, take place on festive days in honor of some deified form of nature or some supernatural forces.

The Deities of Evil

FEAR WAS THE FIRST emotion that prompted man to atone for evil in ceremonials; and it is significant that fear never created any good spirits; they were always powerful, but malign. What was not understood was potentially evil; and unfortunately that phase of man's mental reactions is one of the most pervading and tenacious in his history, religious or otherwise.

DEVIL DANCERS

To the primitive man all life was animate and instinct with life, with a character and personality of its own. It was therefore natural for him to create an animate form of expression for his emotional outlets. His first half-sensed hopes and longings, his prayers and desires were expressed in rhythmic postures; and this crude beginning evolved gradually into more orderly and intricate forms.

Among the aboriginal tribes of India there were and still are no special temples, unless a group of images under a tree may be considered a temple. Trees themselves have had a sanctity that still lives in Hinduism; and every high mountain has its legends of gods and goddesses, of good and evil spirits.

A Source of Modern Rituals

PERHAPS the cannier priests, who knew that in housing the images of deities they would give themselves a home, established the early "God-houses" that later on developed into temples and churches. Today every notable Hindu temple in India has its attendant bands of musicians and dancers. Our own elaborate cathedrals are but a more sophisticated conception of a suitable habitation for Deity. Our very symbols and rituals are embellished replicas of the savage love of the dramatic, exotic, or sense-exciting religious paraphernalia. Our church music of today, used as a part of religious worship, is a legacy of the early religious dances of the first worshippers.

It is not so difficult to sense the primitive as the more orthodox would have us believe. If we look at music from the cosmic perspective, we will see that all forms and developments are corelated and part of a universal whole. Music is an outward expression of some inward emotion and, however crude, has a definite message. While no expression of music can transcend itself or the person who expresses it, it is none the less an effort to get in touch with the mystery of life, an aspiring hope and a yearning for something that has no words.

These expressions, whether creative or interpretative, should not be judged by the perfection of technic in outward form; for standards differ, and there are no universal criterions of correct form. A nation's music should be judged by the motivating impulse or intention from within; for only then can we sense the significance and beauty that is struggling for expression.

There is a thin dividing line between physical and spiritual ecstasy; in fact the physical merges into the spiritual, for the spiritual begins where the physical ends, just as the conscious mind merges into the subconscious and thence to the subliminal.

The Dance Divine

THE SUBLIMATION of invisible forces beyond the material carries the spirit into the infinite beyond the realms of actual definition. In other words, while the dance may reach its limits, as far as the physical manifestation is concerned, the awakened or inspired emotions of the dancer may soar far above his literal rhythmic expression. One is the outer and limited; the other is the inward and limitless.

A Devil-dance may be grotesque, ugly, or awkward in the extreme, as some of them are; yet it may express the battle and final conquest of the spiritual over the evil forces of nature; for that is what the Devil-dance of the Buddhist symbolizes. No primitive dances are beautiful in the modern and conventional sense of the word, unless we pause and ask ourselves the old and vexed question, "What is beauty?" That ever elusive word has a different meaning in different countries; but, as to the beauty of music, it is flux and must continue to develop concomitantly with the world's evolution.

A Sacred Origin

IN INDIA, as we have mentioned, the dance continues to be a part and parcel of religious life. It is only in occidental countries, or where civilization has developed its music, in terms of modernity, that the dance has come to acquire a separate and distinct secular existence. In the Orient the dance often has some form of religious significance, allegorical, legendary, or historical.

The Deva-dasis, or dancing-girls of Hindu India, claim their descent from the divine Apsaras or celestial dancers of Indra's court, the ancient Heaven of pre-Vedic India. The strolling minstrel and drummer claim a like divine heritage from the Ghandarvas or male singers of Indra's court; and they wear the saffron of the elect of Brahma and hold their offices in high esteem.

The beautiful and poetic Spring Dances of Vasant, so popular among the Hindus, are all based upon the symbolism of the resurrection of nature, its new life and fructifying. It is the season of mating and marriage, at the time of the full moon when Kama, the God of Love, and Krishna, the pastoral God, together with Lakshmi, the goddess of love and beauty, are glorified and worshiped with music and dancing.

There are many such seasonal dances in the Hindu calendar of religious festivals and holidays; and, although secular music and dancing have their places in the life of the people, they are not nearly so important or significant as the music that is associated with a religious background of some kind.

The Barbarian Emerges

IT IS A FAR CRY from the pure, æsthetic and detached philosophy of Buddha to the wild barbaric primitivism of Devil-dances; and yet the perversions that have crept into that spiritual and ethical religion are but the inevitable results of man's reactions to the past. The followers of Buddha were not content with the pure and ideal form of religious concepts laid down by the Master. In his moments of heightened emotionalism, he reacted to the savage instincts that slept within him. These instincts never wholly die.

In atavism the Buddhist went back to his inherited ancestral memories, for a more emotional form of expression; and, in his return to the animistic stage of his evolution, he created the Devil-dances. The serene and aloof Buddha, meditating upon the emblematical lotus of spiritual wisdom, with folded and quiescent hands, withdrawn from all physical life and emanating repose and selflessness, seems entirely out of harmony with a Devil-dance; and yet it was around such an image of him that we have seen the wildest and most unrestrained dances performed by priests and laymen in the Indian Himalayas.

There is hardly any old established religion in India wherein the intrusion of magic has not permeated or perverted the original conceptions of the people. The animistic hangover has persisted as a powerful influence in a great many of India's dance forms. The so-called civilized man, while still possessing these primal instincts in the substrata of his being, has learned, through inhibitions and repressions, reserve, veneer, and artificiality, to control his natural instincts and subordinate them to the intellect.

In older countries, while philosophy has reached a high plane of development among the scholars, the masses need but a spark to light the tinder of emotionalism that seeks expression in barbaric music and dancing. A reiterated drumbeat, a blare of horns, or a flute melody has the power to call into activity a dominant rhythmic instinct that actually appears to exert a hypnotic influence over responsive natures.

Drum Magic

THE INDIAN DRUM is the tocsin that awakens the sleeping savage, and he is unable to resist the call to rhythm. He reacts to the excitation and intoxication of such music, almost unconsciously. He begins to move in time with the drumbeat and soon is lost in a maze of throbbing sound, forgetful of everything. Such self-possession, repression or cultivated poise as he may have drops from him like a discarded mantle. Drum rhythms have been known to stir men to blood lust, to battle, to passion and madness. They also can stir them to religious ecstasy.

What the panpipes were to the dwellers in Arcady, so is the call of the drum the irresistible master in India. The Holi festival was once, and still is in some sections, a saturnalia where the physical emotions overflowed all bonds of restraint and dancers became obsessed by the spirit of rhythm. Even the deadly cobra responds to the magic of music and moves to the flute music of the snake charmer. The clumsy bear dances to the drum of his Gipsy master; the monkey capers to the rattle of the "monkey-drum." It is the eternal urge of the universal rhythmic instinct that moves in man and beast, as it moves in nature, on the wind and the water.

The Handmaid of Religion

THROUGHOUT the history of religion; wherever people have held festivals in honor of their gods; in their ceremonials and worship; music has always been a component part of ritualism. The music of the aboriginal Indian was and is a vital part of his religious life. The dances are in the folk manner, characterized by sincerity and spontaneity, a natural joy of living of the "children of the soil and sun" unspoiled by artifice and veneer. The Hindus, from the beginning of the Aryan invasion (about 2000 B.C.), had already developed a system of music which, because of its "divine origin," played a significant part in religious ceremonials. Almost every festival of note in the Hindu calendar has special music, songs and dances, celebrating the deity honored.

The Vedic Hymns are celebrated in Hindu religion; the chants of the Rig Veda having come into use about 2999 B.C. and the chants of the Upanishads about 800-600 B.C. Many of these hymns and chants are used today in temple services or at festical seasons. The Spring Festivals, typifying nature's rebirth, have been celebrated for untold centuries in India, both by the aboriginals, who worshiped the Earth Goddess, and by the Hindus later on. Every animistic, or semi-savage tribe in India has its Spring-dances, love and mating dances, with their religious significance and symbolism. Such festivals are similar to those once given in honor of Ishtar, the ancient Babylonian goddess; to Astarte, Isis, Aphrodite, Cybele or Ammas; which were all a part of the worship of the life forces in creation and fructification.

While the dances of the aboriginal or animistic tribes may be said to be purely emotional, natural and unrepressed expressions of rhythm, they are none the less a type of religious worship. The primitive man had no need for intellect in his rhythmic self-expression, and he knew nothing of the sophistication or artistic reserve of more modern music. His dances are frank, because he is ignorant of dissimulation and his religion is a part of his life as an emotion, or a response to sensuous appeal. The intellectual qualities of religion are, like harmony in music, a modern development of civilization. The music of the Indian is melodic, his dances are emotional and his mind may be described as "single track," or uncomplex. It is only among the scholarly Hindus that the intricate system of music has been practiced and understood.

Music of the Temple

THE RAGAS and raginis, or music modes, of the cultured Hindu, are as incomprehensible to the primitive Indian as the music of Bach, Handel, or Brahms is to the man in the street in America. But the primitive Indian, like the man in the street, has his song and it is one whose language he understands.

Buddha's pure and spiritual doctrines were not sufficiently colorful for the masses who professed Buddhism. The religion became perverted by throwbacks to animism, as the Devil-dances so well illustrate. Not content with accepting Buddhism in its original sense, the people not only divided Buddha's teachings into the Mahayana and Hinayana schools but they allowed the Devil-dances to enter into its ritualism. The encouragement of music was particularly fostered by the Mahayana school, through whose efforts monasteries and temples were built, where, at certain seasons, festivals of music and dancing are held.

Even the Moslems, who are forbidden by the Prophet to have any music at all, have some very fascinating dances that celebrate their festival of rejoicing after the strictures imposed upon them by the fasting of Ramadan. The sword-dances of the Afghans and Baluchis are famous throughout India; and the dances of the Dervishes, a religious order of fanatical nature, are equally well known.

The lesser known religions of India also have their special music in celebration of festivals or holidays. From the coast of Madras, where the Valuvan or "medicine-man" of the village dances a wild barbaric dance in honor of his gods, to the northernmost limits of the Himalayas, one may see and hear an infinite variety of dances and music built upon symbolical and traditional religious subjects. From the music of the aboriginals and animists, which alone transcribes an immense arc in the geography of India, to the beautiful and idealistic music of the celebration of the Rains, as directed and written by Rabindranath Tagore, India's most famous poet, there is every gradation of music used in connection with religion. Besides the primitive tribal religions of India, which alone number about ten millions, there are some three hundred million Hindus, over sixty-eight million Mohammedans, twelve million Buddhists, three million Sikhs, two million Jains, over a hundred thousand Parsis, and over eighteen thousand minor and unclassified religions, aside from the Christians and Jews. Out of this vast population it is but natural that there should be so many types of music and dances that reflect and express the many different nationalities, creeds and castes that make India so rich in color, in her arts, her customs and her faiths.

Music more than any other medium known to man expresses a nation's real nature; it is his natural soul language, his inheritance and legacy, and through it he reacts to the emotional or spiritual stimuli of his religion in praise, prayer, or the rhythmic impulse that moves him to sing or dance in the exhaltation, ecstasy or joy of life. And because both religion and music are inseparable from his daily existence, they are used together as natural complements in the expression of adoration and devotion.

SELF-TEST QUESTIONS ON MISS STRICKLAND'S ARTICLE

1. *What is believed to have been the first religion, and why?*
2. *What were the first Hindu temples?*
3. *What was the origin of the dance?*
4. *Describe the effect af the drumbeat on the savage nature.*
5. *What has been the relation of music to ritualism?*
6. *What af the age of Hindu chants?*
7. *What has been the natural medium for the expression of a natianal spirit?*

A Consort of Musick at Dame Percy's School

By Doree Germaine Holman

An outline for a recital in honor of Washington's Birthday

CHARACTERS

Dame Percy, mistress of a little school.
Accompanist.
Pupils of the School—Lucinda, Charity, Priscilla, Harry, Nathaniel, Lavinia, Joseph, John, Virtue, Martha, Betsy, Patty, Sally.
Young Ladies of The Town—Kate, Dorcas, Matilda, Ann.
Mistress Greene, a singer, one of the townswomen.
Mistress Williams, a singer from Charleston, visiting Mistress Greene.

(If possible and convenient arrange the stage or end of room as a colonial sitting-room with seating for the performers. If setting cannot be managed, costumes plus many candles will add a surprising amount of atmosphere. Colonial costumes are to be found in any community or are easily contrived out of Big Sister's dress with the addition of apron, neckerchief and cap or wig. This playlet was given in the Washington bicentennial year. It is made more attractive by preserving the spellings and phraseology of its period.

In presenting this playlet we found that spun glass wigs cause great discomfort when the wearer becomes warm and so prevent perfect concentration in playing and that a dress rehearsal, at which each child can look and giggle until the novelty of the costume has worn off, is highly desirable. Plumbers candles, fastened into dime store paper saucers by means of tacks through the bottoms, make inexpensive and attractive stage properties for the children's use. Put them, unlighted, on a table at the opposite side from the door. Place an ald-fashioned hand bell on another table.

Dame Percy enters the room and begins to straighten the furniture. There is a knock at the door. She opens it and the young ladies and Mistress Greene and Mistress Williams enter. All curtsey.)

Dame Percy *(pulling out chairs and motioning the callers to be seated):* This is indeed a rare pleasure.

Mistress Greene: Well, you may thank yourself for it, Dame Percy. You know we are all proud of your school and especially the Musick you teach our little folks. I brought my cousin, Mistress Williams, to hear them. She is a singer and is going to help us with our next Consort of Musick at Mr. Pinkton's tavern next month. There will be a Grand Ball afterwards.

Dame Percy: I seldom attend affairs in the evening, but I shall certainly make an effort to be at that one. I feel it is my duty to hear all the sweet Musick I can.

Mistress Williams: I do hope there will not be much talking while we are singing.

Mistress Greene: I hope not, too! When we sang in Charleston last month it sounded like a swarm of bees. I do declare I couldn't tell whether I was flat or sharp or right on the pitch.

Kate: At school in Bethlehem we had to be very quiet during the Musick.

Mistress Williams: It is getting late and I do so want to hear these children. Will you have them in, please, Dame Percy?

Dame Percy: Very gladly. *(Rings bell. Children enter, curtsey and bow to the guests.)*

Lucinda: I lost my Horn Book, and I can't say my A. B. abs.

Charity: I lost my Sum Book, and I don't know two times five.

Dame Percy: We will see about your A. B. abs and sums tomorrow. Just now our pretty visitors want to hear your Musick and maybe they will perform for us, too.

Priscilla *(clapping her hands):* That will be lovely; and we won't talk, or wiggle, or- or- or go to sleep!

(Visitors hide smiles.)

Dame Percy: My dear! I certainly hope not! Surely you are too polite for that! Whom shall we have to perform first?

(No one moves. Children look shyly from one to another.)

Kate *(rising):* Maybe if we perform for them first it will break the ice. I'll play a movement of the "Sonata in C" by Mozart (or any other sonata or sonatina).

Harry: I'll play Yankee Doodle, if everyone will sing it.

Nathaniel: Go ahead, we will all sing. It is a grand, lively tune with lots of words.

(Harry goes to the piano, plays, and all sing. Two verses are enough.)

Dorcas: Everyone at the Moravian school in Bethlehem is in raptures over the compositions by that wonderful Mozart. Shall I play a *Capriccio* of his?

Dame Percy: Please do.

(Dorcas plays, and then remains at the piano until the next performer comes up. She helps this child seat herself, then returns to place.)

Dame Percy: Some of our little people know compositions by Master Mozart. Let us see—Charity?

Charity: I can play his *Minuet in G.* He was just five when he wrote it.

(When Charity has returned to her seat, Mistress Greene leans forward eagerly.)

Mistress Greene: I heard the *Minuet* from his opera "Don Giovanni," in Charleston. It is lovely! *(Fans herself as she leans back in her seat.)*

Priscilla: I think so, too! May I play an arrangement of it?

(Everyone nods and smiles.)

Lucinda: I think Mozart's *Minuet in F* is pretty, too. He was so little when he composed it. *(She goes to the piano quickly. When she has returned to her seat Dame Percy looks around.)*

Dame Percy: Perhaps Mistress Williams will be kind enough to sing for us now?

(The children clap their hands and the young ladies smile and nod.)

Mistress Williams: I am enjoying hearing these little people; but I will be glad to sing if you really wish it. Suppose I do a song by Master Haydn, called *She Never Told Her Love.* The words are by that wonderful William Shakespeare. After that I'll sing a very, very old song from Somerset, *Oh, No John! (She sings, curtsies, leans against the piano. The version of* Oh, No John *used was that in the Girls Friendly Song Book.* Oh, Dear, What Can the Matter Be? *would be a good substitute.)*

Mistress Williams: I want to hear each of these children play. *(Looks smilingly around the group, and goes to Lavinia.)* What can you do, my child?

Lavinia: I can play *Shepherd's Hey, a Morris Dance. (She curtsies to Mistress Williams and goes to the piano while*

(Continued on Page 64)

New Glimpses into the Life of Chopin

From "Chopin—His Life"

By William Murdoch

(The following review concerns itself with the most recent volume upon the life of Chopin. The author is a noted English pianist. The work is four hundred and ten pages in length, bound in cloth, with nineteen illustrations. The new volume is published by MacMillan and is priced at three dollars.)

IF HE WERE LIVING today, Chopin would be one hundred and twenty-five years old. He died eighty-six years ago. Yet here we are in 1935 with a brand new Chopin volume, indicating that the interest in the great Polish French genius is greater than ever. Mr. Murdoch's scholarly work throws many new lights upon the career of the master. It represents splendid and painstaking research. In commenting upon Chopin's continued popularity, he writes:

"Some will say that Chopin's lasting fame can be attributed to his unhappy existence, to the illness that held him in bondage for most of his adult life and eventually killed him, to the torment he suffered for the Poland that he worshipped, and to the chagrin of an incomplete life—for he never achieved the domestic happiness that he yearned for. Though these causes give grounds for such assertions, and unquestionably have won the sympathy of the feminine world, only the qualities of the music itself could have placed him amongst the greatest composers. His music is more popular and more necessary now than ever it was.

"Others who belittle Chopin's genius maintain that his sentimentality is more fitted for the sick-room, the school-room and the boudoir than for the concert-room and the study, that its appeal is to the slighter and more mundane feelings rather than to the intellect and the grander emotions. But Chopin wrote little that can be labelled weakly sentimental, and very much that is heroic. These cavillers only think of the *Nocturnes* and of a few other *Salon* pieces, remembering certain exaggerated performances; they fail to remember the ardor of the *Polonaises,* the *Élan* of some of the *Mazurkas,* the poetry and passion combined in the *Preludes,* the exaltation of the *Ballades,* the fire of the *Scherzi,* the consummate genius of the *Études,* the patriotism of the *F minor Fantasie,* the exquisiteness of the *Barcarolle.* If they would only devote a short time to examining some of these major works of Chopin, they would discover the falsity of their accusation and perhaps gain a few moments of unexpected bliss. Even if this is denied them, they will be forced to admit the originality of his genius, for if they are sincere and their knowledge is secure they will see that his methods, whether technical or colorful, are entirely his own and entirely novel."

Mr. Murdoch makes clear that Chopin's father is definitely French and not Polish as has been often asserted. He left his native land and settled in Warsaw at seventeen as a clerk in a tobacco factory. He later served as a captain in the Polish army. In 1806 he married Justina Krzyzanowska. Later Nicholas became teacher at the Lycée in Warsaw.

Murdoch says of him as a teacher:

"Nicholas Chopin was much beloved by his pupils, and held in the highest respect in the country of his adoption. His strong sense of steadfastness, his integrity, patriotism and dignity assured him the admiration of all who knew him. Count Frederick Skarbek wrote in his memoirs, with sincere gratitude of the teachings of his former tutor, and attributed the success of his own career as poet, scientist, man of letters and University Professor to the solid groundings of his early lessons. The fundamental principles upon which all the pupils were taught were patriotism, fine qualities of citizenship, and truthfulness. Nicholas knew that without these foundations the noblemen of the Poland of the future could never hope either to rescue their country from the Russian stranglehold, or to rebuild it to its former greatness."

By Permission of the Polish Embassy of London

CHOPIN: A BRONZE BY OSTROWSKI

The reader learns with surprise that little Cbopin at first manifested a great aversion to music.

"Young Frédéric in his tender years was the despair of his parents, for the sound of music created such apparent hostility within him as to cause inconsolable tears. Both parents were fond of music; we are even led to believe that Nicholas was first attracted to his wife by the appealing quality of her singing. He also played the flute; but the first time he gave the instrument to young Frédéric to play with, Frédéric promptly broke it; and we are not told that it was ever replaced. It was not long before the father and mother discovered that the tears were not the result of antipathy. The tones of the pianoforte produced the tears, may be, but they were tears of emotion, of passionate joy, and ere long the tiny fellow was clambering up to the keyboard endeavoring to evolve his own sounds. The persistence with which he pestered his mother to allow him to learn resulted in his receiving lessons at the age of four from his elder sister, Louise, then only seven herself. His parents were overjoyed at his progress and apparent aptitude, and, with their usual common sense, looked around for a teacher of worth who would be certain to guide his early footsteps in the proper direction. So we find the boy of six years taking lessons in pianoforte playing from a sound and esteemed musician, Adalbert Zywny."

The youth of Chopin, which began with the glamor of a prodigy, has been frequently outlined in different books. One of the most interesting incidents of his career happened on his return from Berlin in 1828. Murdoch retells it:

"At the small postal station of Züllichau the occupants of the diligence were told that they would have to wait some time for a fresh relay of horses. This was not pleasant news to the two Poles, who were anxious to get back to their families as quickly as possible. There was no choice of amusement but walking, and although the village boasted the historical interest of having once been a battlefield, its landscape was unattractive, and neither the buildings nor the inhabitants provided any excitement. On their return to the waiting-house the younger traveler grew impatient and started searching for a pianoforte. He found one that looked depressingly decrepit; but, unexpectedly finding its interior to be better than its exterior, he began to improvise. His fellow-travelers entered one by one, and soon became entranced by his playing. One of them was a fat German, who had annoyed his companions on the journey by smoking incessantly, even at night when the others were trying to sleep: but now the music proved more engrossing even than the pipe, which remained unlit in his mouth. The audience grew—the postmaster himself became a listener, then his wife, and finally his two daughters. No one murmured—nothing stirred; all were absorbed in the lovely sounds that Chopin was extracting from the old instrument. Suddenly a voice pealed out: 'Gentlemen, the horses are ready.' Everyone jumped up, startled out of their dreams, annoyed at the disturbance of their pleasure. The next moment they were begging the young pianist to ignore the interruption and continue; but he was itching to see his beloved Warsaw, and had got up from his chair.

"'We have been here too long already, and should be nearing Posen by now,' said he, looking at his watch.

"'Never mind,' said the postmaster, 'go on playing, and I myself will provide courier horses for you.'

"As the two pretty daughters joined their father in his entreaties, the young artist sat down again. He was ever the slave of a pretty face, although far too shy to compliment the owner of it. At the finish of his improvisation on a Polish air (afterwards remodelled and published as *Grand Fantasia on Polish Airs,* Op. 13, with orchestral accompaniment) the postmaster, as host, offered wine to his unexpected guests. They all cordially drank to the young Pole—'the darling of Polyhymnia' was the toast—and ecstatically thanked him. One of the audience, probably a local musician and singer of the church, was almost overcome with emotion. 'I am old now,' he said, 'but I was trained to play the piano also, and I know what to enjoy and how to admire fine playing. I can only say that if Mozart had heard you he would have seized you by the hand and shouted "Bravo!"' Frédéric played a little *Mazurka* of his own as an encore—his thank-offering—and then the party broke up. The postmaster carried the youth to the diligence, while his wife and daughters packed up wine and food for the journey."

If Chopin Had Come to America

THE RECOGNITION given by Paris in 1832 dissatisfied Chopin and ETUDE readers will be surprised to learn that he contemplated spending the rest of his life in America. Thus from Mr. Murdoch:

"Chopin was keenly disappointed with his début in Paris. His finances could not possibly hold out much longer, and he could see no chance of earning anything to help them. To ask for money from his father was beyond his imagination, for he knew he had been a drain on the family's resources all his life. At no time had he been self-supporting, for practically the only money he had ever gained was from the last two concerts in Warsaw. He kept asking himself what was to be done, how he was going to start, how he could win fame either as composer or as pianist; but the more he thought the more he was convinced that Europe was impossible. His talent would never be recognized, for the public preferred glitter and glamor to poetry and restraint. There seemed only one way out—emigration to America. At least he would be well paid there for lessons, which would enable him to live, though he knew that his art, his life, his sensitiveness would be damaged if not ruined. America has that effect on successful artists; they cannot withstand the quick accumulation of wealth, nor do they appear impervious to the adulation which is thrust upon them at every turn. Yet Frédéric was convinced that America was to be his fate.

"He wrote to his parents that he had decided to cross the high seas at once. He had already threatened them with his project, and they protested in alarm that he was not to hazard sach a venture. They suggested his staying in Paris a little longer, and when and if his patience was exhausted, returning to Warsaw. This latter alternative did not appeal to Frédéric at all. His hatred for the Russians had always been an obsession, and now that they had conquered Poland and were its ruthless governors, he could not bear the thought of becoming a serf, and his art being at their mercy. No! His decision was irrevocable; he would join up with several of his countrymen, who were exiles like himself in France, and try for fortune in the other hemisphere."

Volumes have been written upon the influence of George Sand in Chopin's life and this phase of the career of the composer is voluminously treated in Mr. Murdoch's biography. He presents a picture of George Sand—as written by Balzac—which throws new light upon this extraordinary woman whose interest in Chopin was seemingly largely that of a kind of artistic nurse and will give many a new aspect of this strange companionship.

"I arrived at the Chateau of Nohant on the Saturday before Lent (February 4, 1838), about half past seven o'clock in the evening, and I found Comrade George Sand in her dressing-gown, smoking a cigar, after dinner, by her fireside, in an immense solitary apartment. She had pretty yellow slippers, bordered with fringe, coquettish stockings, and red trousers. So much for her moral aspect. Physically, she has a double chin, like an ecclesiastical dignitary. In spite of her dreadful sorrows, she had not a single white hair in her head; her dark complexion has not altered; her beautiful eyes are just as sparkling; she has just the same stupid look when she is thinking, for, as I said to her, after having studied her, all her physiognomy is in her eye. She had been at Nohant for the last year, very dejected and working prodigiously. She leads very nearly the same sort of life as mine. She goes to bed at six o'clock in the morning and gets up at midday; while I go to bed at six o'clock in the evening and get up at midnight. But naturally I conformed to her habits, and for the last three days we have chatted after dinner from five o'clock in the evening till five o'clock in the morning.

"The whole of the matter is—the male that suits her is rare. He must be all the rarer because she is not lovable, and consequently she will find it very hard to win love. She is boyish; she is a true artist; she is grand, generous, devoted, *chaste;* she has the great qualities of a man; *ergo,* she is not womanly; I had no more sensibility with regard to her sex when I was sitting near her than I had formerly, although I was three days talking to her without reserve, merely affected by that skin-deep gallantry which men are accustomed in France and in Poland to display towards every sort of woman. I was chatting with a comrade. She possesses lofty virtues, those virtues which society does not take to kindly. We argued with a seriousness, a sincerity, a candor, a conscientiousness worthy of the great shepherds who lead the flocks of men, about the great subjects of marriage and liberty.

"She is an excellent mother, adored by her children, but she brings up her daughter Solange like a little boy, and that is not right. She is *morally* like a young man of twenty, for she is intimately *chaste* and *prudish,* and is only an artist externally. She smokes excessively; she plays the princess perhaps a little too much, and I am sure that in the princess in her novel, *'Le Secretaire Intime,'* she has faithfully painted herself. She knows and says about herself the very things I think about her without my telling it to her, that she has neither strength of conception nor the faculty for constructing plots, nor the capacity for arriving at a truth, nor the art of the pathetic, but that, without knowing the French language, she has *style;* and such is the fact.

In short, she is a man, and all the more a man because she wants to be one, because she has abandoned the part of woman, and so is no longer a woman. Woman attracts, and she repels, and, as I am very masculine, if she produces this effect on me, she must needs produce it on men who are like me; she will always be unfortunate in this way."

Chopin apparently was not a linguist. Murdoch writes:

"Despite his eighteen years' residence in France, Chopin never mastered the French language. As a boy he had been thoroughly grounded in German, which he never forgot; but although he spoke French fluently, he had a decided foreign accent, and never gained any facility in writing it. For this reason he dreaded letter-writing—it is said that he would sooner walk across Paris to deliver a message or answer an invitation than write—though we also discover many instances in his family letters, which were written in Polish, where he admits having begun the letter many times. Even as late as June 30, 1848, he begs Solange Clesinger to 'pardon my style. *Le style, c'est l'homme.* My style is truly stupid.'"

The Last Hours

THE DEATH of Chopin has been reported by many. In Mr. Murdoch's interesting biography many pathetic pictures are drawn from which the following extract is taken.

"On the morning of October 13, 1849, whilst Chopin was having breakfast, the Abbé reminded him that it was his (the Abbé's) brother's name-day. 'Dearest friend, you must give me something for today.' 'What shall I give you?' 'Your soul,' demanded the Abbé. 'Ah, I understand! Here it is, take it!' The priest dropped to his knees and held out the crucifix; and the invalid, with tears streaming down his cheeks, made his confession. Then the absolved man put both his arms on the priest's shoulders in the true Polish fashion, and murmured: 'Thank you! Thanks to you I shall not die like a pig.'

"After one of his violent convulsions Chopin cried to the doctors to let him die. 'Why do you prolong my life when I have renounced my life to God, who has enlightened my soul? God calls me; why keep me back?' His soul was at peace: all earthly cares were at an end.

"One ray of sunshine brightened his last days. Countess Delphine Potocka had been sent for and arrived in Paris from Nice on Sunday, October 15. Chopin heard her voice in the sitting-room the moment she came. He begged her to sing. A piano was pushed into the doorway of the bedroom and this beautiful friend, whose voice had given Chopin so much delight in his early Paris days, mastering the tears that almost choked her, fulfilled the dying man's last wish. He had loved her voice; it was fitting that it should be the last music he heard.

"Accounts differ as to the song or songs which the countess sang. Liszt and Karasowski, neither of whom was present, say the *Hymn to the Virgin* by Stradella and a *Psalm* by Marcello. Gutmann, who maintained he was there, emphatically declares that she sang the Marcello *Psalm* and an *aria* by Pergolesi; Franchomme is just as certain that she only sang once and that is was an *aria* from Bellini's opera "Beatrice di Tenda." Tarnowski agrees with Franchomme, but Grzymala wrote that she sang melodies of Bellini and Rossini."

"If opera is ever to become a genuine and vital art in this country it must belong to the people; and that means that it must cease to be regarded as a social pleasure. It must not be at the mercy of smart society. Literature in the United States could never have attained its commanding position if the fate of books depended upon the verdict of our aristocracy. A book gathers strength and the power of longevity as it goes down among the countless companies of those whose names never appear among those present."—W. J. HENDERSON.

Why Every Child Should Have A Musical Training

By L. Arlene Weidner

(One of the letters which just missed winning a prize in our recent contest under the above heading)

IN ORDER to justify any statement concerning the necessity of a musical training for the child, we should determine just what the purpose of any training is, and how adequately or inadequately musical training would help in carrying out that purpose. Now, should not the aim of true education be to draw out of the child all that is best, and the cultivation and development of all parts of his nature? Does it not mean the molding of a beautiful character that will be expressive of the highest in our natures, and of a mind that will be appreciative of the varied conditions of life and whose senses will be trained to a fine degree to see, note, and find the vital things about us?

Musical training for a child, physically, as a means for training the eye, ear, and hand, can hardly be overestimated. These organs must be trained to assimilate many things at once, in perfect coördination. Thus they become organs that are accurate, faithful, and observant to a great degree. Has it not been through finely trained sense organs that the human race has attained such valuable knowledge along scientific lines? The value of any study or training that will help fulfill this demand for skilfully trained sense organs cannot be easily denied or ignored.

If musical training, in its physical aspect, is important, its use as a mind educator is invaluable. The mind is the real power behind the throne. It is the imagination and reasoning power that control everything else. Have not every discovery made in science, and every picture or image made in art been first a product of the imagination? In the realm of music, whether that music be absolute or program, some picture or image will form itself in the imagination, an image that may be abstract or concrete, but which will grow as we grow with the music and will open to us undreamed of beauties. The value of training the child's imagination is inestimable, and music's place in education for this value ranks high.

Any instinct must be trained before it becomes something effective in character building. Mere appreciation of music is not sufficient. Really there can be no true appreciation without careful training. Knowledge alone is appreciation; and knowledge means practical, careful, sincere study. It comes only with years of devotion to high ideals.

Fifty Years Ago This Month

Thomas Tapper, Jr., who has done so much towards opening up a better understanding of the spirit of music, wrote for THE ETUDE, of the "Wohltemperirte Klavier (Well Tempered Clavichord)" or "The Immortal Forty-eight" of Bach:

"At Bach's time the fingering resorted to by the majority was such as made slight use of the little finger, and even less of the thumb. But Bach demanded a new system of fingering, the chief characteristic of which was an equal development of all the fingers. This change became necessary, for Bach wrote in all keys, and made use of the white and black keys of the instrument without preference. . . .

"Considered aside from their technical worth, they (the Preludes and Fugues) contain so much that is instructive that there is not a measure but what may be studied with care and profit. And this is one advantage to be had from studying compositions built upon a strictly contrapuntal plan; there exists in them a symmetry, relation of parts, and a logical treatment of principal and subordinate subjects. . . .

"The pupil who studies a fugue and who does not comprehend its formation cannot be wondered at for thinking it dry and uninteresting work. Every teacher should make plain how interesting they really are when studied in the proper manner. Compositions in contrapuntal style require more than technical mastery, and indeed they cannot be technically mastered until their structure is clearly comprehended by the performer. They may be played well, as far as time, general observation of *piano, forte,* and the like are concerned; but they must be carefully studied and well understood before the performer can give each voice part its just amount of prominence. . . .

"It is well to study each voice progression singly; by so doing, every thing of importance will be noted.

"In voice progressions, the beginning and ending of every phrase merits close attention.

"In many cases the placement of voices is such that one will end at the moment that another begins. The *Fugue in D Major,* in the first volume, will illustrate this. In the ninth measure the lower voice *ends* on the G-sharp, and at the same time the upper voice *begins* on the B. . . .

"The proper study of these fugues of Bach and of all similar works will facilitate the comprehending of other musical forms; for it was from them that the free art forms took their rise.

"By studying them analytically, a thoroughly musical foundation will be obtained. An understanding of the 'anatomical structure' of a work is necessary, if one desires to know that work well. Appreciation of the works of Bach grows with the study put upon them. . . . Schumann advises students to make the fugues of Bach their daily bread. It is said of Liszt that when a boy he practiced them daily and transposed them into other keys. Surely, if the great can profit from the great, all lesser ones may hope to derive much from like sources."

* * * * *

"Too many teachers set students to sing in languages that neither the pupil nor the master knows," writes Richard Capell in the London* Daily Mail. *After which he proceeds to lay down a measure by which to judge the general ability of the singer: "A brief guide for the audience is, if the singer conveys a sense of constriction and strain, he is wrong; if he or she hurts the ear with a high note, it is wrong; if the listener is not charmed and engrossed, the singer is wrong and should be doing something else."

PHILADELPHIA HARMONICA BAND

The Harmonica Band

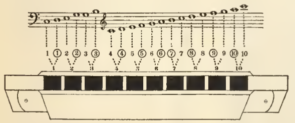
What Does It Offer?

By Max Kaplan

LET US entertain no illusions about the harmonica. Its limitations are obvious; for neither in quality nor in volume can it be classed with the violin, the violoncello, the clarinet, or many another instrument. However, to brush the harmonica aside for these reasons would be to overlook its real value; for in the realm of public school music, instruments must be prized less for their beautiful tone than for the possibilities which they afford the instructor to pass on to students a love and understanding of music. If the harmonica can be utilized to advantage in accomplishing this end, it should have the teacher's careful consideration.

At present there is a spirited movement to introduce the study of music among children, from the earliest years. This is desirable, since a love and appreciation for music can be best and most easily developed in the young child during those impressionable years. Herein lies the great value of the harmonica. Although the child in the third, fourth, and fifth grade is not yet developed enough to handle a real musical instrument, he will grasp the harmonica and play it with ease and satisfaction. Even in a haphazard attempt to pick out melodies and blow the chords, he finds joy and may develop an appreciation for melody and harmony. How much more desirable results will follow if the child is properly guided! It is our purpose to suggest to the leader of this activity possible lines of procedure which have proven successful in practice.

Illus. 1

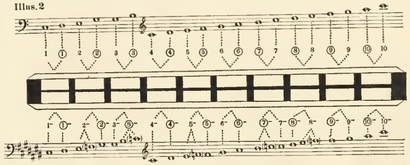


Unfamiliar Resources

IN VIEW OF the fact that many adults, as well as children, consider the harmonica as a mere plaything, it may interest many to learn of the wonderful possibilities of teaching music with this instrument. Ear training, sight reading, notation, rhythm, elementary theory, ensemble playing—in fact, all the fundamentals of music—can be taught with the help of the harmonica.

Educational psychology furnishes further justification for the use of this instrument. We are told to begin with the child on his own level—with his toys. The immediate pleasure which results causes the child to repeat the activity. Then, as the child becomes more interested and desires to elaborate his play, he asks the adult for suggestions. In such a natural manner does the toy lead on to broader interests, while by subtle direction the teacher leads the child toward desired ends.

Illus. 2



Structure of the Harmonica

IT IS EASIEST to understand the structure of the instrument by assuming that originally it was constructed for those who wanted a pleasant succession of chords. Accordingly, in the C instrument (which will be our unit of discussion) all notes blown are C, E, or G. The chords produced by drawing the breath are 7ths, 9ths, 13ths, and so on. There are ten holes, and the instrument is held with the lower notes to the left. The fourth hole may be considered as the starting point, for it marks the beginning of a complete octave. Air blown into the fourth hole produces C; drawn, D. Hole No. 5 blown is E; drawn, F. The same process with hole 6 produces G and A. Thereafter the succession is reversed, for although A was drawn, B also must be drawn; the tonic chord cannot include B. The succession is shown in Illustration 1, which will help the student to learn this instrument's entire compass.

All of these notes will sound one octave higher than written. The encircled numbers have their notes produced by the drawn breath.

Many brands of harmonicas are on the market. The notes given above will be found in the standard C instrument, which can be used for band or solo work. The director, however, should become familiar with all available instruments. While, in general, they differ more in price and degree of advertising than in quality, there are distinctions and limitations which should be recognized.

One real difference between harmonicas lies in the "single" or "double" reed. The latter has two reeds for each tone, tuned an octave apart, thus producing a fuller tone. Since this musical advantage necessitates two sets of holes, one above the other, playing this harmonica more easily produces tired jaws, as it requires that the mouth be held more widely open. There are also more reeds to get out of tune.

Some harmonicas are made to contain every note in three complete octaves. While these cannot be employed for chord accompaniment to the melody, they are suitable for duet or band work of high caliber.

All are familiar with those picturesque harmonicas decorated with bells, horns, and other embellishments. These appeal more to the eye than to the ear.

Other types could be described. Of these, the chromatica is perhaps the most important.

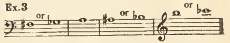
The Chromatica

THIS INSTRUMENT consists of two harmonicas, one above the other. When the lever is out, the top section, in the key of C, is being played. Pushing the lever closes the C harmonica and opens the lower section, a harmonica in the key of C-sharp. The lever affords a means of obtaining all the sharps and flats. The note G on the second line is produced by blowing into hole No. 6 with the lever out. Pushing the lever changes G to G-sharp or A. Below is a diagram showing all the notes that can be produced on the Chromatica. When using the lever, the player must be careful to push it all the way in. If it is pushed only part of the way, the scales of C and C-sharp will sound together, producing the most modern of modern harmonies!

See Illustration 2, in which a dash after a number indicates that the lever is to be pushed.

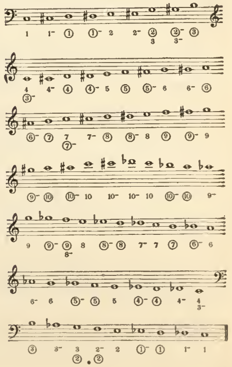
It will be observed that four notes are lacking for a range of three complete octaves. These are:

Ex. 3



The complete range and scale of the Chromatica are

Ex. 4



with which it must be remembered that all notes sound an octave higher than written.

The scales and exercises, given later in this article, suggest methods of practice; many more should be included to attain a mastery of the chromatica. It might be advisable to select several of the more talented children and to teach them to play the chromatica for solo parts. Trios and quartettes may be effectively arranged for this instrument. There are in this country and on the European continent bands made up entirely of chromaticists. Some of these bands have traveled widely and have been acclaimed by noted musicians.

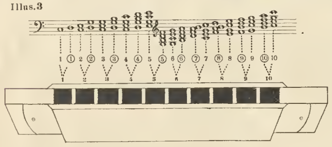
It would appear logical to encourage every harmonica student to learn the chromatica, since the latter instrument contains far greater possibilities for the study of music. This is desirable when the student is still too young to become effectively interested in legitimate band and orchestral instruments. When, however, he has reached the point where he can advantageously be introduced to a regular musical instrument, the harmonica has served its purpose and should give way to the next stage of development.

How the Harmonica is Played

INSTRUCTION should prepare the student not only for solo playing but also for band or ensemble work. While the band member invariably plays single notes, the soloist supplies his own accompaniment. To make this possible, the tongue is employed. The mouth ordinarily surrounds four holes. The tongue is held so that it covers the three to the left, while the fourth is left open to be drawn or blown. No matter what is being played, the proportion of three holes to one is always maintained because a chord accompaniment to the melody is produced by rapidly drawing the tongue away from the holes. Like the production of the staccato on a reed instrument, the tongue is placed back to its original position after being withdrawn.

The following diagram shows the chords produced by inhaling and exhaling. The number of the opening to be blown or drawn is indicated above or below the note. A circle around a number indicates a drawn note. An uncircled number is blown. The whole is based on the key of C.

Illus.3



Music to be used in the harmonica band must be carefully chosen and arranged. The practical range of a harmonica in the key of C is from C on the second space of the bass staff to C on the second added line above the treble staff.

Naturally, the ideal piece of music is that which is simple, easily remembered, contains normally few or no accidentals, and makes no unusual demands in breathing. Any collection of well known songs will provide selections that meet these requirements.

It has been found that the first three or four rehearsals of a harmonica band are best devoted to the study of melodies in unison. As the group becomes more proficient in reading directly from notes, the melodies may be arranged in simple two or three part harmony, with the parts written on a blackboard. Or the alto and bass may be written on music paper and distributed for home practice. In public, of course, all playing should be done from memory.

Some players are able to produce a "blue" note by a peculiar position of the tongue. This produces an odd effect which is arresting in the execution of jazz music, but which also is sometimes used in place of a sharp or flat. It is suggested, however, that if a piece is ineffective without these accidentals, it would best be omitted.

The use of various harmonicas which vary in pitch and quality introduces many possibilities in musical arrangement. A complete score for full "symphonic" harmonica band resembles the full orchestral score. A fertile field lies open for experiment with combinations of harmonica and ocarina, fifes, drums, bugles, and regular instruments. When, for instance, the harmonica band leader has available trumpets, flutes, or other instruments, he should explain these instruments, select students who are fit physically and who want to play them, teach the rudiments of the instruments, and arrange simple parts that may be used with the harmonica band.

Below is a typical program presented before a number of schools and clubs:

Band
- a *Stars and Stripes Forever*
- b Medley of college songs
- c *American Patrol*

Features
- a Accordion solo
- b Guitar duet

Band
- a *Old Black Joe*
- b *Largo* from "New World Symphony"
- c *Oh! Suzanna*
- d *Dixie*

Features
- a Harmonica solo
- b Novelty jug orchestra

Band
- a *Andante* from Haydn's "Surprise Symphony"
- b *Yankee Doodle*
- c *America*

Band Rehearsals

THERE ARE a number of satisfactory procedures for harmonica band rehearsals. Much depends upon the personality of the instructor, his experience and musical background, as well as upon the age and experience of the children.

The principles of educational psychology may be applied easily and effectively in the training of harmonica bands. The child comes to the first rehearsal with the impression that the harmonica is a toy. He is prepared for fun. The teacher is therefore spared the task of instilling an interest and desire to learn. He needs only to be careful to avoid changing this original impression. The child is impatient for immediate results. It is precisely here that the harmonica presents an advantage, in that immediate results may be seen. Average harmonica bands have found it possible to present worth while programs after about four weekly rehearsals.

There are several musical principles that might be kept in mind in planning rehearsals. Orchestral procedure should be carried through from the start. The use of the baton has been found invaluable in helping to develop accuracy in starting, stopping, and breathing together, and also in creating a professional atmosphere.

Proper shading is another important objective. Drills in *crescendo* and *diminuendo* in the harmonica band may be used effectively by methods similar to those used in any band or orchestra. Because the harmonica band cannot enjoy the blending of reeds, strings, and brass, it must depend, for beauty and variety, upon such devices as rhythmic and dynamic interest.

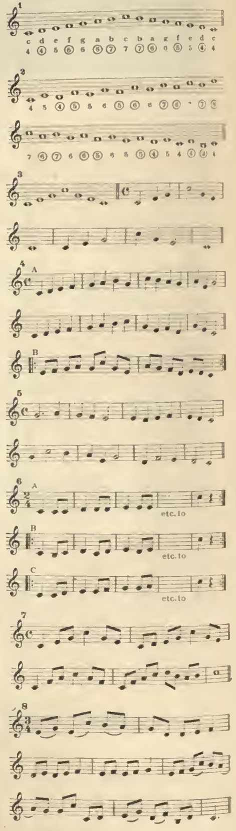
A feeling for rhythm is of course indispensable. By means of drills and verbal explanations, the children are led to understand and feel rhythmic patterns. For instance, in teaching a waltz rhythm to young children for the first time, everyone was asked to count 1, 2, 3, in unison. Some were then told to tap their feet on the count of one, while others clapped their hands on the second and third beat. When this rhythm was felt by all, the children sang a simple waltz melody, such as *Du Lieber Augustine*, accompanied by their own improvised percussion. This experience made it possible to learn a waltz, with two-part accompaniment, in about ten minutes, calling into play all parts of the body. Such experiences are not easily forgotten by the child. There is virtually no end to the possibilities that lie open in this phrase of harmonica band instruction, or for that matter, in any musical organization.

It is a little more difficult to give the child a proper conception of note values. Here, again, the methods well known in current school practice may be utilized. Some leaders of harmonica bands attempt to hurry a mastery of the instrument by various number systems. A better policy would be to sacrifice speed for thoroughness. By this method, our harmonica groups began rehearsals by reading from notes which had the corresponding numbers above or below. Very soon the numbers were omitted. Note names were used rather than syllable names. Intervals, chords, and scale structures were explained and frequently recalled.

In conclusion, it appears that the harmonica lends itself to the application of accepted psychological and musical principles. It is a toy. To play it is fun. It is easy to learn. It is inexpensive. It holds the attention of the child for a number of years. It leads naturally and gradually to the study of the piano, or some other instrument. It affords the leader an opportunity to study his pupil and to find the instrument for which he is best fitted. Through its use all the fundamentals of musical theory and appreciation can be taught. Lastly, and this is the most important, when we consider that music is taught to children of an early age, as a means of character development, and as a foundation for future attitudes and appreciations, we are led to conclude that the harmonica band can play a definite part in the musical life of the school and the community.

The following exercises are suggested as useful for early study of the harmonica.

Ex.6



By the use of the lever the following scales and drills become available on the Chromatica. Of course innumerable drill exercises may be invented by the teacher and student.

(*Continued on Page* 45)

WESTERN UNION TELEGRAPH CO. HARMONICA BAND

Music in Modern Home Life

From "Friends and Fiddlers"

By Catherine Drinker Bowen

This extract is from an unusual book* by a keen and sympathetic thinker who outlines the possibilities of music in the modern American home of culture, in a volume which appeared originally in serial form in the Atlantic Monthly. We are indebted to the publishers and to the author for permission to republish this chapter.

LISTED in the county ledgers as housewife, I have four brothers and a sister, the conventional number of parents, two children, and four nieces and nephews. None of us are professional musicians and we all live together in a quiet, practical succession of days. But strike A on the piano, blow it on the pitch pipe, and to a man we move to the fiddle cases as mechanically as we move, on occasion, to the telephone bell. People ask us constantly, "Who is responsible for all this music in your households? How has it come to pass?" And they add with a vague look of distress, "We *used* to play the piano, but—"

I cannot bear to hear people say this. It outrages me to see my friends go hungrily to concerts and come away only partially filled—the hunger unappeased, or the appetite whetted, perhaps, to an even keener edge. I know what these people want; I have seen them pick up my violin and turn it over in their hands. They may not know it themselves, but they want music, not by the tickefful, the purseful, but music as it should be had, music at home, a part of daily life, a thing as necessary, as satisfying, as the midday meal. They want to *play*. And they are kept back by the absurd, the mistaken, the wicked notion that in order to play an instrument one must be possessed by that bogey called talent; one must have been born with specially shaped fingers, have been sprinkled with holy water at birth, or have seen the moon all yellow at the quarter on a Friday night.

To these persons, then, I address myself. In the hazard that I may reveal, not the secret but the very fact that there is no secret, no mysterious password, no angry gods to be appeased at the portal to the shrine; I offer my musical reminiscences, from the age of seven to thirty-seven. Hastily, in the fear that the words "began to play at seven" may raise again the bogey, I interpolate, before beginning my story, my affidavit that I have seen people begin to play the violin at twenty-seven, the viola at thirty-two, the flute at forty, the cello at sixty-two; not only begin to play, but go on to the essential goal—membership in a hard-playing, musically exacting, weekly-meeting amateur ensemble group.

Music a la Nature

WE ARE NOT the descendants of talented musicians. There bas never been a professional musician in our family, nor even anyone noted in his community for musical virtuosity. My mother, with only an elementary knowledge of the piano—she could read hymn tunes and liked to sing the alto part of a Mendelssohn duet—somehow instilled into my oldest brother, John, a profound passion for music, which he in turn communicated to me, sixteen years his junior. Of the four intervening children, the three boys remained immune to music; as a girl my sister Victoria played Mozart with me, played Beethoven too, and then in due course married a musician and began, as she says, to live music instead of abusing it. In defense of my thesis I must add that Victoria is the one person I know who does not need to play music—does not, that is, need it at the moment. At the moment, she is beautiful, active, and triumphant. If ever she may be less of these things, she has music, as it were, up her sleeve; she knows how to play the piano.

When I say the boys remained immune to music, I except such exercises as playing the mandolin in the Glee Club at college, or even the clarinet in the school band. The clarinet is a noble instrument, an instrument of true music; long and mournful its notes when blown from a brother's room in the third story. But, when he was grown, my brother abandoned his clarinet. Now he is forty; in the intervals of scientific research he solaces himself upon a four-key harmonica, or even, on occasion, upon a large and complicated piano-accordian.

My children, aged six and nine, accept piano playing and sight singing as they accept breakfast and dinner and the hours that strike round the clock. John's wife and their four children, ranging in age from twelve to nineteen, all play and sing—and with eagerness—piano, violoncello, and violin. String and piano quartets, quintets, octets, choral ensembles, burst into sound at a moment's notice, the difficulty being, not to make the children play, but to keep them from battle when there are not as many parts as musicians.

The Spirit of Music

WHAT INTERESTS me in this family music chronicle is the fact that my mother, with so slight a musical knowledge and technic, could have influenced at least two of her children so that music has been the profoundest and happiest fact of their lives, and from all evidence bids fair to have an equal share in the lives of her grandchildren. I deem this worth recording, if only in answer to the many mothers who protest to me, "It's all very well for you to talk about making music a natural part of children's lives. You and your brother John live next door to each other; you play the violin and he and his wife play the piano; the three of you really know music. Of course you can impart this knowledge and enthusiasm to the six children. But what about the rest of us, who can barely read a hymn tune? How can we direct our children, how can we direct ourselves, along the path of music?"

My mother could barely read a hymn tune herself; my father, who had in his youth sung a very tolerable bass, was, by the time I came to know him, wholly indifferent to music. Indifferent, that is, to the hearing of it; he sponsored music and worked in its behalf. For fifteen years he acted as president of the famous Bach Choir at Bethlehem, accepting the office on condition—so he told us—that he should never be expected to go to a concert. At home, my father endured much in the name of music: a room known as Father's Office was just across the hall from the piano; never once were we told to stop playing. Indeed, my father's patience in the face of overwhelming sound has always been a matter for marvel. I do not remember his ever listening to my playing, but he used to encourage me: "Your mother says you are doing very well on your violin." He would have said music was a good thing—good, certainly, for girls. For boys, questionable. He had the attitude of his generation. I suspect his eldest son's piano playing worried my father a little; this intense preoccupation with one of the arts—was it quite the part of a gentleman, of a man of affairs? Not until John became well established as a lawyer did my father's conscience permit him to cease casting small gibes at what he called the "long-hairedness" of music playing.

STARTING LIFE WITH MUSIC

The boy who starts his home life with Music rarely becomes a problem to his parents. The lad in this picture happens to be the son of Captain Eddie Rickenbacher, our famous "Ace" of World War aviators, who is himself a skillful pianist. Billie has attracted considerable notice for his ability and is here seen at his practice.

Simple Standards

BUT WHAT brought music to life in our household and kept it so burningly alive was not my mother's feeble performance upon the piano, not even, I am tempted to believe her attitude toward music, but a larger thing—her attitude toward art and toward life. Both she and her sister were trained by family environment—in a way curiously indirect—to a respect for the arts, that serious respect which in the end amounts to passionate, yet entirely unassuming, conviction. My Great-aunt Eliza, my Great-uncle Will played piano duets, played them *well*. In that household a thing undertaken was a thing finished; there were no loose ends, artistic or practical. My mother and my aunt used to wash the dishes from necessity, not choice; often enough there was no money for a servant. More than once they have explained to me with pride exactly *how* they washed the dishes. It was a system so perfected as to be almost a ritual; they could, when challenged, clear a table set for five, wash and put away the dishes, have their aprons hung upon the nail and no spot upon the lace cuffs—all in seven and a half minutes. I have heard also how they made the beds and with what care they mended, in the long hot Philadelphia summer days, the handwoven linen sheets brought down from the attic. And in these recitals is nothing tedious; the sisters tell their story with excitement, with relish, in the same tone they used to tell how the younger sister obtained her first gold medal from the Paris Salon. Dishwashing or portrait painting, high standards were not high to them, because high standards were expected—demanded.

A Shadow Goes Before

MY GREAT-GRANDMOTHER, who ruled this household, had that type of simplicity which the Sixties produced in New England. Art was a thing foreign to her—but refinement was not foreign to her, nor the discipline of mind and character that goes to the creation, the establishment, of good taste. Good taste, in that simple household, was not a social asset, it was a matter of morals, of what people used to call "character"; it consisted in perfecting to the best of one's ability what one had undertaken to do or to learn or to make. To these children, perfection was no bogey, no nightmare; by their own account it was a house filled with laughter and gayety. Yet I am constantly amazed at the hints which slip from my mother concerning the enormous things which were expected, as a matter of course, from her and her sister. They learned a habit of perfection—and with it bound themselves forever to perfection's sister, the dangerous but fascinating habit of intensity. My mother is eighty; she has never been a stern woman—her laugh is high and quick, like a girl's—but to this day she flies at a task as if the witches were after her, and she expects others to do the same. With stupid people she has patience, but lazy people are beyond her comprehension; she hears of them in astonishment, as though she were hearing of a baboon, something existent but not quite human.

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* Friends and Fiddlers, by Catherine Drinker Bowen; published by Little, Brown and Company; 261 pages; bound in cloth; price $2.00.

I will not make the boast that my great-grandmother's spirit has come down undiluted to me and my brothers and our children. I will not try to argue that, as a family without talent, we achieved music through "character." But I must pause to give tribute to the much maligned Puritan discipline. The stern fanatic eye which said, "Do with all thy heart that to which thou has set thy hand"—that was a hard eye to meet. But, if met, how glorious the reward! I remember well my mother's words when, at seven, I told her I wanted to play the violin. She took my hands and looked at me. "That is not an easy thing to do," she said. "It will take courage. Do you think you will be up to it?"

UP TO IT! Years passed before I understood the full meaning of her words; at that moment I did not need to understand them. What child would not have risen to such a challenge? Flags waved, banners flew. But I know now why she used the word "courage." For without courage no one can be a sincere artist, even an amateur artist. Ridicule pursues the aspiring fiddler. One of the best violinists I know told me that, when she began to play, the neighbors' children—among them her bosom friends—gathered under the window daily and shouted "MEOW!"—shouted it tirelessly, enthusiastically, until her practice time was over. Children to whom music is unfamiliar look upon violin-playing children with a combination of curiosity, ridicule, and that grudging, instinctive respect which even your adult "practical man" grants an artist.

An Exacting Mistress

BUT I CARE NOT how the world looks upon music, if only the world be not indifferent to it. "To music," says the philosopher, "we must remain inattentive altogether or become altogether enslaved."

And we who are enslaved, to what quality of this art of music do we owe the strength, the glory, of our chains? What is this close, this hungry relationship between music and life? I know of one answer, at least; of one quality music, alone among the arts, possesses—a warm, a satisfying friendliness. All the other arts are lonely. We paint alone—MY picture, MY interpretation of the sky. MY poem, MY novel. But in music—ensemble music, not soloism—*we* share. No altruism this, for we receive tenfold what we give. Our fiddle-bow draws out high C; gives it out, thin and true and long, to three other fiddlers under the lamp. And back it comes, realized, made authentic by the viola G, the clean, the vigorous fifth, softened by the second violin's E-flat—pleasant, drowsy minor interval!—strengthened now by the violoncello's deep, tonic C, the full chesty burr of his open string. The chord dies; and the four of you sit silent, smiling. The first fiddler nods. "Not so bad," he says. "Not—so—bad."

Perhaps it is this warm yet impersonal friendliness of music that causes people to look so wistfully upon our family quintets, our neighborly octets. Certainly I never saw that nostalgic envy creep into the eye of anyone listening to a piano solo. *Ensemble,* that is the key to musical enjoyment. Your soloist, no matter how skillful, is a bird of different feather, and your concert-goer, though he feed upon symphony as a lamb upon milk, is no true lover if he play no instrument. Your true lover does more than admire the music; he sweats a little in her service.

An instant flash, an instant communication, passes between strangers who discover a mutual love of ensemble playing. Perhaps this same communication is established between mutually discovered bridge players, between fishermen. I do not know, but I know the reality of this other, the warm invisible bond, the banishment of aloneness, the sudden reawakening, reawareness of life, that only communication brings. To break for an instant that shell, that hard protection with which every adult surrounds himself—what glorious, delicious indulgence! And to know it broken, not in dissipation—as in any vulgar, too easy effort at communication—but broken with the brain sharp, the eye clear, the ear alert, and the belly hot with triumph.

The Titan Inspires

SOMETIMES, driving home after an evening of quartets, the thought has come to me: Suppose the Lord had made me, let us say, a tennis maniac instead of a melomaniac. A few years, and I shall be forty—pushed off the court! No wonder people fall into panics concerning old age. But with music, one's pleasure, one's participation, grows rather than diminishes with the years. Not only are new beauties discovered, new loves introduced, but new meaning is revealed in the old love! Beethoven, for instance. When I was young I loved Beethoven because I loved the tunes, the melody; as a child I had been literally rocked to sleep to the "Kreutzer Sonata": John and the old Steinway—not old, then—fighting it out in the parlor below until my small white iron bed shivered and my spine shivered with it. John was getting ready for Katrina, who would come down from Boston with her violin next month or next week end; Katrina was an excellent violinist. A formidable alliance, Katrina and Beethoven, for a young lawyer to attempt to enter; no wonder the walls shook and the ceiling of the old parlor to six-eight time! John practiced the "Kreutzer" like one demented; whistling the violin parts, he practiced it at night and he practiced it before breakfast, and it will haunt me till I die—but I am not sorry. Indeed, it was the "Kreutzer" that was responsible for the commencement of my fiddling career. I remembered well my amazement when Katrina, arriving, took out her fiddle, nodded to John——and did things to the "Kreutzer." Magic things: what was this wild, slippery voice creeping in and out, so deep, so high, so like John's "Kreutzer" and yet so more-than-John?

So it was *this* John had meant when he had said, "Wait till you hear the fiddle! Wait till you hear the two of us!" And now I was hearing it. I sat on the red parlor sofa with my mother; I remembered my legs dangling, the pressure of my mother's hand around my fingers and her quick smile answering mine. I whispered, "What is it, Mother?" She said, "It's Beethoven, child"—and I was a little offended that she could have thought me so stupid. But I know now that she could not more richly have answered my bewildered question. When they had done I went to John and told him solemnly that I wanted to do that, too, and he laughed his great laugh of pleasure. I remembered his hand upon my shoulder and his face upturned to Katrina—whom I remember not at all—his eager voice, "Do you think the Infant could do it?"

For years I practiced with the "Kreutzer" as goal; I am grateful to John that he never hinted at its difficulties, its impossibilities, though he more than once hinted at the difficulties of violin technic. "You can't fool with a fiddle," he told me. "It means WORK"—and he made me, upon my mother's advice, promise two years of piano lessons before I ever touched a violin. "To see if you really mean it, Infant." I served my two years' bondage and I had my reward; indeed, I have been having it ever since!

"True art is the result of knowledge and inspiration."—Berlioz.

RECORDS AND RADIO

By Peter Hugh Reed

The "Understanding Music" broadcasts which Howard Barlow conducted last year have been extended and elaborated into a new series known as "Understanding Opera." These broadcasts, which are heard Tuesdays from 6:30 to 7:00 P.M. Eastern Standard Time over the Columbia Broadcasting network, have been conceived with the idea to promote a more widespread appreciation of opera and operatic music. They feature noted artists and the Columbia Broadcasting Symphony Orchestra under Mr. Barlow's direction.

The preparation of these excellent programs emanates largely from the Juilliard School of Music. Ernest Hutchinson, the eminent Dean of that Institute, in speaking of the purpose of these programs has stated that they are planned not only to promote understanding, but to help intensify enjoyment, and also to open the doors to a new world of imagination and ideas.

"Of course, you may listen to music simply to enjoy sounds," says Mr. Hutchinson, "and this in itself is a good thing. But why stop there? The main reason that so many persons like music without pretending to understand it is that they listen quite *passively*. Now it is not at all hard to listen *actively*, and as soon as one does so, enjoyment is immensely increased and real understanding begins." It is because the broadcasts, known as "Understanding Opera," are presented in a manner to assist one to listen *actively* that we call them to our reader's attention.

When we grow tired of seeking the type of radio program we want, then is the time to turn to our record library. Only a twist of the dial is required to be able to "hear what we want when we want it," instead of merely hearing what we get, so to speak, when we get it. That, of course, is one of the real advantages of owning a good reproducing machine, or combination radio and phonograph, and a fine library of records. Listening to a program that one has arranged oneself, because one has felt the urge to hear *that music*, is assuredly the evidence of a desire for *active* listening.

One of Mozart's most ingratiating violin concertos is the one that Szigeti and Beecham have played in Columbia set M224. This is the "Concerto in D Major," K218, which some music lovers will recall, was played by Kreisler over a decade ago in an acoustical recording. In the reproduction of this new set it is superbly played by one of the most ideal teams yet to appear before a microphone. In fact, this set may well be acclaimed as the consummate representation in recorded form of a Mozart violin concerto to date.

Wieniawski, the Polish violinist and composer, created a number of brilliant and effective compositions which, although their style is somewhat outdated, violinists still perform. One of his most popular compositions is his "Second Violin Concerto in D Minor, Opus 22." It was originally written for and dedicated to the famous Spanish violinist Sarasate. Such music as this, should be played in recording by a great artist in order that its performance may be inspiring and helpful to students. It is particularly gratifying, therefore that Victor has issued this concerto played by the eminent Jasha Heifetz (Album M275).

The creative genius of Sibelius, the interpretative genius of Koussevitzky, two eminently great men in their respective fields—these are splendidly evinced in Victor set M272, where we encounter a fervent and imaginative performance of the former's "Second Symphony"—the work which first gave the world an insight into the symphonic genius of Sibelius and acquainted it with his new line of musical thought. Sibelius, who has been acclaimed as "the greatest master of the symphony since the death of Beethoven," curiously realizes in this work a parallelism to Beethoven's "Second Symphony." For, like his illustrious predecessor, he frees himself almost completely from the influences of those who came before him and speaks here in a more truly personal manner. This symphony is a veritable drama, a drama of themes, of germs of themes, their coördination and development. We mark this set as one of the "high lights" of the year.

Ormandy and the Minneapolis Orchestra give us a vital performance of Beethoven's "Fourth Symphony" (Victor set M274). The recording is of, course unusually vivid, because it is one of Victor's new "higher fidelity" sets. Comparison with Weingartner's version of this symphony will be almost inevitable. Weingartner undeniably knows the work and appreciates its subtleties better than Ormandy, but the latter has had the advantage of better spacing in recording. Hence, the choice of sets will largely rest with the individual.

Stokowski in his arrangement of the contralto solo *Es ist Vollbracht* from Bach's "St. John Passion" has given us one of the finest things of its kind that he has done to date. The music is intensely moving, and Stokowski has wisely kept his setting simple, letting the music speak for itself, which it does with rare eloquence from his superb orchestra. (Victor disc 8764.)

Sir Hamilton Harty has wisely elected to record some infrequently heard compositions, one of which, Berlioz' *Beatrice and Benedict Overture,* proves to be a bright and sparkling gem. (Columbia disc 68342D). We recommend this disc to the discerning music lover.

Rachmaninoff's "Violoncello Sonata" has long been considered one of his best works. Its omission on records has been incomprehensible, for its appeal with an audience has been always immediate. Its long songful lines and fervent emotionalism are in the composer's best style. The work dates from the period of his "Second Piano Concerto," and is in spirit closely related to that popular composition. In selecting Marcel Hubert and Shura Cherkassky, two youthful artists who stand in the front rank of their respective lines, Columbia has truly chosen an ideal team to perform this work. (Set 225.)

A Song for Occupations, by Roy Harris, the American composer, which Columbia issues in their set 226, is an energetic and forceful composition, thoughtfully conceived (it is founded upon part of Walt Whitman's poem) and imposingly worked out. It is exceptionally well performed by the Westminster Choir of Princeton University under the direction of Dr. John Finley Williamson.

Music appreciation begins the very first time the kindergarten child sings a tune. He must be taught all along the line to hear and appreciate the music he sings as well as the music he hears. It is in the singing class that he develops the ability to hear the music he does not make.—T. P. Giddings.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

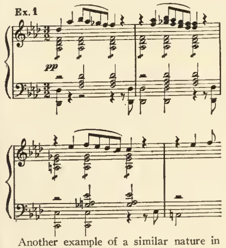
FAMOUS BAND TRAINER AND CONDUCTOR

The Importance of Correct Tempo

AS SET FORTH in preceding discussions of this subject, the correct tempo of a piece of music is determined by its character—whether it is to move at a slow or rapid pace is dependent upon the sustained or figurated character of movement.

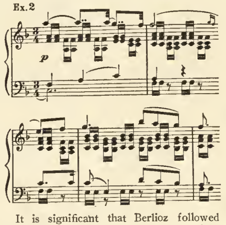
This conclusion can best be elucidated by reference to, and consideration of, the forms of *allegro* employed by various composers in the development of the sonata form overture. Many such overtures open with a movement more or less sustained in character. Conductors can be relied upon to stray but little when the movement is marked *andante, maestoso* or *moderato,* though they often fail to arrive at a sufficiently slow pace when they find an *adagio* or *molto lento*. How often have we heard an organization attempting to perform the opening of Beethoven's *Egmont Overture* when the conductor was (because of laziness, indifference, or ignorance) beating but three beats to a bar throughout the *sostenuto ma non troppo*—instead of subdividing each beat so as to secure a properly sustained effect!

Ex. 1



Another example of a similar nature in which the same fault often occurs is the *andante sostenuto* of the *Roman Carnival Overture* by Berlioz. Here the melody should proceed at a very slow pace and, unless the beats are distinctively subdivided, the pace is bound to be too rapid and lacking the necessary flexibility.

Ex. 2



It is significant that Berlioz followed this very slow movement by a very fiery *allegro vivace* and in this connection, it is of interest to quote from the composer's experience concerning the performance of this portion of the overture. The overture was originally written as an introduction to the second act of his opera "Benvenuto Cellini." The opera first came to performance in Paris, with Habeneck as the conductor. In the second act there occurs the *saltarello,* the material of which is employed in the *allegro* of the overture. Habeneck either could not or would not comprehend the correct tempo of this wild movement. The dancers were unable to accommodate themselves to his deliberate tempo and appealed to the composer, who was present at the rehearsal. He kept insisting that the movement should be faster. Habeneck became irritated and struck his desk with a violin bow. The bow broke; whereupon Berlioz exclaimed, "Good heavens! If you were to break fifty bows that would not prevent your time being too slow by half. It is a saltarello that you are conducting." Habeneck then turned to the orchestra and said: "Since I am not fortunate enough to please Mons. Berlioz, we will leave off

(*Continued on Page* 51)

Victor Grabel leading his Concert Band before a Typical Chicago Audience of more than thirty thousand music lovers

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music appearing in the Music Section of this Issue

SWEEP OF THE WIND

By C. Frank Koehler

This item on the Etude reader's musical bill of fare, presents a title in keeping with the gusty weather which sends us indoors these days to contented hours at the piano.

Mr. Koehler's composition is a waltz which affords excellent exercise for clarity in finger work. Passages throughout are partly diatonic and partly chromatic—an innocent enough combination in appearance. It is however a combination that hoists the "Beware!" sign for the student performer.

One must really have agile fingers to play this number. Keep the right hand *legato* unbroken against a light but well emphasized left hand. Pedal precisely as indicated, that is, down on the first beat and up on the second. This use of the pedal helps the rhythmical swing and imparts a lilt which is highly desirable.

Dynamics in this number are constantly changing, being applied so as to suggest the sudden sweep of wind across the landscape. Changes in *depth* of touch are recommended in the right hand—shallow touch to be used when playing softly and deeper touch where a *crescendo* is desired.

This piece begins *vivo* and the second section is still more animated being marked *piu vivace*, more vivacious.

AUTUMN IN BARCELONA

By Charles E. Overholt

The dance rhythms of Spain are probably the most interesting of all the national folk dances—practically every province having its own characteristic dance differing in obvious or subtle ways from the dances of neighboring provinces. The four best known of the countless Spanish rhythms would appear to be, in this country at least, the tango, the seguilla, the fandango and the habanera.

The rhythms which the composer has chosen for this piece are typically Spanish and necessarily they play a leading part in the interpretation. Mark the rhythm sharply, being careful never to hurry the tempo. Lean a little toward the indolent and lazy style of performance. Contrast should be strong between the staccatos and the following sustained and accented notes which appear in the opening melody. The left hand accompaniment is to be kept rather steady against an elastic *rubato* in the right.

The second section in E-flat major is more or less sustained throughout, beginning *piano* and reaching *forte* as it progresses. The third section in G major is marked *largemante, sempre forte,* very broad and always loud.

Play the final measures *allargando* and build to *fortissimo.*

THE GREAT SPIRIT

By George F. Hamer

This piece by George Hamer omits to good purpose the usual musical paraphernalia associated in the average mind with Indian music. It is lyric in style and the atmosphere of the composition is distinctly religious. The American Indians, like all peoples living close to nature had a strong religious sense, and worshipped the Great Spirit in the Sun, the Wind and the other elements of nature, in song as well as by means of the dance.

The opening melody emerges in full rich harmonies against a stationary bass which adds dignity and an air of reverence to the effect. The music begins *piano* and builds tonally until an impressive climax is reached beginning measure 14.

The second section is in F major and on the whole is not so somber. The theme here lies in the inner voice and is divided at times between the hands. Allow no perceptible "break" to be heard where the melody passes from one hand to the other.

At measure 34 the melody appears in octaves for the right hand. The tempo quickens. This section leads to a re-announcement of the first theme which is played once more in a majestic manner, and ends finally on diminishing chords. Capture as far as possible in your interpretation of this piece the religious fervor which animates all simple peoples in their gropings toward the Great Spirit.

HOG HOLLERIN' TIME

By Frank H. Grey

Well, well, well!

"Hats off" to Mr. Grey who certainly leaves the pack far down the field when it comes to the matter of selecting a new title for a piano composition. There is no quibbling or equivocation on the part of Mr. Grey—no naming the piece "Sunset and Piggy and Me," as the more craven among us would probably have done. A very virile title and one which makes some among us ponder on the possibilities held out by the honorable profession of Hog Hollerin' as a calling. Certainly it offers self-expression a certain rollicking freedom and less wear and tear on the mind (if slightly more on the vocal chords), than the routine to which many singers are accustomed.

A hog hollerer, according to the best tradition, is one who has cultivated his voice to attain great carrying qualities. Many are said to be temperamental. Contests are held at intervals in which the prize goes to the one who can make his voice travel the longest distance. Such contests constitute a sort of rustic festival. This little air by Mr. Grey is designed to bring to mind the merrymaking of such a gathering rather than the actual hog calling. The composition has the syncopated rhythm associated with American country dances, the motifs of the trio being particularly apropos. It is a novelty which will be enjoyed by many readers of The Etude.

OVER THE HILLS

By William Baines

The introduction of this march uses the opening strains of the reveille bugle call. Following the short four measure opening the march begins in the cheerful key of C major.

The accompaniment in the left hand Mr. Baines has arranged for the timid souls who find it difficult to jump back and forth in the usual march accompaniment. Steadiness of tempo and well marked accents are of primary importance in the playing of any march. No subtleties of interpretation confront the student in this number. Make the changes in dynamics exactly as indicated.

PETITE SCENE DE BALLET

By Edouard Schütt

Here is a little piece true to the best Schütt tradition. It is melodious, graceful and full of the modulations which this composer loved. As suggested by the title the music is in dance style and therefore rhythm is most important throughout. Notice the many little *sostenuto* marks. These are to be observed carefully as all have a distinct bearing on the interpretation according to the composer's ideas. Marks of dynamics, changes of pace and pedal and phrasing indications are clearly given and if followed faithfully will be of the greatest aid.

The first theme in G major is followed by a section in C major, the style of which is *cantabile,* or singing throughout. After the second section there is a reëntrance of the first theme—D. C. *al Fine.*

HUMORESQUE

By P. Tschaikowsky, Op. 10, No. 2

The Etude has selected this month one of the very few pieces written by Tschaikowsky which is really pianistic. While this composer always knew exactly what he wanted musically, he was not always fortunate in the ability to write it in a pianistic manner. He was as a matter of fact a very indifferent pianist himself. As an unfortunate consequence of this handicap many of his most interesting works for piano are awkward under the hands of most pianists. This one, however, happens to be an exception and is really pianistic. The interlocking hands achieve a whimsical effect in the first section and a nice contrast is formed by the second section which is sustained and flows along very simply. With measure 55 begins a section which will require careful practice of the left hand alone. The running counterpoint of the left hand must be played with perfectly smooth *legato* and light even touch, while the right hand "sings" the melody in the soprano voice with beautiful resonance. The piece ends with a brilliant and sparkling Coda played *scherzando*—playfully. The chords in the last eight measures are to be played with crisp brittle *staccato*—forearm *staccato* for most pianists.

MODERATO CONTABILE

By F. Chopin

This theme from the middle section of the "Fantasie Impromptu" is always a favorite, "discovered" with delight by successive generations of budding young musicians of good taste. This music is quite typical of the style of Chopin. In playing it try for the real Chopin tone. Apply a little percussion to the weight principle when playing the melody. In other words use a little finger tapping together with arm pressure. The left hand accompaniment should be rolled, not fingered. The use of the pedal is of great importance in playing this movement. Use the half pedal for the most part—that is press the pedal down only half way in order to avoid a blurring of tones. Note the measures where the melody is doubled, the emphasis here being given to the left hand notes—for instance measures 3, 11, 23, 35, and so on. While played at a sedate pace the tempo should not be allowed to drag. The mood should be pensive and reflective but not morbid, a distinction, unfortunately, not always made.

ACROBATIC FINGERS

By Hester Lovena Dunn

A piece for first graders is this by Miss Dunn. Only the first three fingers of each hand are used. The accompanying verse not only explains the purpose of the little study but makes the task of actual playing at this stage fun for the child. There is much crossing over of hands—always a gleeful matter in itself to young pupils, and because of well marked finger patterns this piece is easy to learn.

VISIT OF THE HUMMING BIRD

By Homer Tourjee

Mr. Tourjee's novelty begins with the melody in the left hand and so continues throughout the first section. The composer has labelled the first theme "In the Garden." It is in waltz rhythm played at moderate tempo with light accompanying chords against the singing left hand.

The second section labelled "Sh-h-h! Here comes the humming bird," introduces a trill figure for the left hand which suggests flight. In this section the melody lies in the right hand part. After a return of the first theme the piece closes on a short Coda consisting of little ascending groups in the right hand suggestive of the departure of the humming bird.

BROWNEYED SUSANS NOD THEIR HEADS

By Berniece Rose Copeland

Miss Copeland offers here an interesting study in *staccato* and *legato.* The tempo is lively and the tonal range lies between *mezzo forte* and *pianissimo.* The first section is in the key of F major. The second, somewhat quieter in mood, is in the subdominant key of B-flat. This piece calls for little use of the pedal and the wise student will observe closely the pedal markings in the few places where they are indicated.

MERRY MARCHERS

By N. Louise Wright

In playing this march by Miss Wright be careful to observe the two-note slurs in the right hand part. These short *legato* groups contrasting with the following *staccato* notes add crispness and zest to the rhythm. In the last line the upper notes of the right hand—the repeated notes—suggest trumpets. Be sure to give proper resonance to the sustained notes as marked in this section. The first two lines for the left hand are *legato* while the last line calls for sharp *staccato.*

MECHANICAL TOYS

By Rene Miles

In Miss Miles' little piece we have another march calling for *legato* and *staccato* playing. Mark the rhythm well and keep the tempo absolutely strict. The more precise the rhythm the more in keeping with the title of this piece it will be.

The first section is to be played with rather full tone while the second is somewhat quieter. It is suggested that this little number be played with a certain exaggerated stiffness suggestive of the movements of the mechanical toys which inspired the title.

"The orchestra in recent years," says Oskar Fried, "has been developing backward; that is, growing smaller. But that was chiefly for economic reasons. I think the necessity has proved beneficial. We have seen that an amateur at composing may write with some success for a big aggregation of sonorities, and that only a great composer can write with effect for a little group."

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Two Pupils

Two of my pupils, each of whom is twenty-one years of age, show different attitudes toward the material I give them. Both are playing third grade music. *A*, who has all day to herself, "hates" to practice scales and exercises, and has done so badly with simple five-finger exercises that I thought it would be better to drop them. *B* has less time to practice and eagerly accepts anything which will prove beneficial.

With *A* I use no exercises to supplement Mathews; just an occasional piece. *B* shows such interest in her work that I often go beyond the routine of the piano lesson to explain different musical topics, styles, and so on. I cannot help having greater interest in her.

Am I justified in paying more attention to the latter pupil, or should I treat them alike, letting *A* decide for herself whether or not to digest the material? She is very difficult to teach for apparently she merely wants to "play pieces" without any work.—C. J. G.

It certainly is exasperating to have such a pupil as your Miss A. On the other hand, her problem is a direct challenge to you, and in trying to meet it sincerely you may find that you yourself have unsuspected, undeveloped resources. (Which is always a thrilling discovery!)

Are you yourself a really stimulating individual? Are you an out-going, out-giving person, so that you inspire the people who work with you? Does your own enthusiasm for the recreating of this great art of music fire your students with a desire to work, to control their playing, so that it will sound beautiful not only to themselves but to their friends?

Miss A (at twenty-one), should be more self-reliant. If she is really dead to the importance of getting a good musical education in order to express herself intelligently in this glorified language, then she is hopeless, and you had better discontinue teaching her. But perhaps she is only indifferent, has not yet waked up; and if this is the case it is you who are responsible. So I advise you to clear away your prejudice, and make the sparks of enthusiam fly!

Cut down her practice periods to two half hours a day, let her work at very short concentrated exercises, and one scale and one arpeggio (C major) in small and large groups, very slowly and very fast (no moderate speeds), so as to stimulate her to control the music with her mind before she plays it. Give her short, colorful, modern chord pieces such as the "Sea Pieces" or "New England Idylls" by MacDowell; *Lento* (a Pierrot Piece) by Cyril Scott; *The Swan* by Palmgren; *The Pines* by H. Alexander Matthews; *In Old Vienna* (Waltz) arranged by Margaret Anderton. Make up romantic tales about these works; fill your lessons with a warm, happy, imaginative radiance; play effective, short pieces to her and talk interestingly about them; give her easy but beautiful material to read at sight at home, and let the rest of the technic go hang!

As to other material, you might try: *In the Starlight,* by Charles Huerter; "World-Known Melodies" (eight pieces) by John Thompson; *Diabolo* (Melodic Arpeggio Study) by S. M. Downs; *Mazurka* by Ornstein; *Music Hall* by Morton Gould; *Song of India,* Arr. by Margaret Anderton; *Elegy* by Ed. Poldini; *Marcia di Bravura* by Theodora Dutton; *Dialogue* (easy) by Delacourt; *Clair de Lune* (from Les Orientales) by MacDowell.

Some of these, properly taught, are bound to incite her to a better spirit.

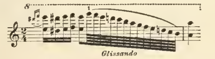
Octave Glissando

How can one play an octave *glissando* on the present day piano? I have in mind especially the passages in *Variation No. 13* of Brahms' "Variations on a Theme by Paganini" (Op. 35).—T. A. B.

Octave glissandos are tough problems. And the skin on one's fifth finger should also be tough, but unfortunately it is not! The first requisite is a large-span hand, for without this your efforts will be futile. Then you must first protect that poor little finger. Take some absorbent cotton, wad it around the finger-tip (especially thick where it touches the keys), and cover this with a small piece of cloth, wrapping it with a rubber band to hold it tightly in place; or if you prefer, tie a gauze bandage over the cotton pad. Now hold your wrist as high as you can, as far over the keys as possible. Begin to practice first with the thumb alone. Curve it, hold it steady, and play a descending *glissando* for about an octave. Repeat several times, trying to keep the fifth finger (straightened out) silently over the keys a sixth above the thumb. (It is better to practice *glissandos* in sixths first, since this smaller span reduces arm and finger tension.) Try to hold the hand and fingers in exactly the same position as though you were playing both keys.

Now do the same with the fifth finger alone, this time holding the thumb silently above the keys a sixth below. Then finally play both together in sixths.

Afterward the same process must be repeated with the octave-span. As to that passage in the Brahms-Paganini "Variations," you can make almost as good an effect (especially if the hands are small) by playing a very swift thumb *glissando,* adding an octave in length to the original, and with a slight *crescendo* in the middle, thus—



Do not ask me how to play an ascending octave *glissando,* for so far as I am concerned, there just "ain't no sech animal"!

Phrasing and Color

In The Etude for December, 1924, and for February, 1925, were two of a series of articles on "Acquiring a Technic of Interpretation," by Guy Maier. These articles included "Tests for Tempo and Outline," "Tests for Rhythm," and "Tests for Pedaling."

I have used these in my teaching and found them very helpful. But in these articles was made mention of a fourth series of tests on "Phrasing, Tone and Color." In looking through my files I find no magazine in which this concluding part of the series appeared. May I inquire if I can obtain a copy containing these "Tests for Phrasing, Tone and Color"?—E. M. H.—British Columbia.

You can scarcely imagine the surprise from your letter. Just as I take over the Teachers' Round Table, the very first inquiry bowls me over! Imagine how it feels to have a sin of omission coming up ten years later to point an accusing finger at you. Of course you could not find those "Tests of Phrasing, Color and Tone" in your Etude files; for that last article never was written. So now I humbly apologize, shall try to make amends, and promise never to be so negligent again.

For those who do not know what all this is about, may I say that these various tests, applied to each piece, are designed to find out not only what "ails" the piece, but also how to make it more effective, and how better to communicate its beauties to others. The tests are a sort of catechism to prod attention, especially when there is no teacher at hand as a guide. Here they are, with some new ones added in the light of ten additional years of teaching and playing experience. These "Tests of Phrasing, Color and Tone" apply chiefly to slow, lyric works.

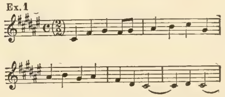
(1) Does my physical approach to the phrase, that is, my touch, make it sound rigid and mechanical, or well molded and free? Or, is the kind of tone which I produce suitable for the phrase which I am playing?

Often a singing phrase is improved by slightly flattening the fingers, playing on the pads instead of the tips; or by feeling the whole arm floating almost limply with a free-swinging elbow-tip (the wrist hanging loosely) and using this light arm down touch instead of a close finger controlled, *legato* touch. Frequently, also, a phrase will sing (and swing) better if a different touch is used in each hand; that is, down touch in the left hand and up touch in the right; or if the elbow or wrist is raised higher and more rotary movement of the forearm is used; or if care is taken not to "poke" at tones or chords with the forearm. Often only a change of fingering is needed to improve the phrase immensely.

(2) Where there is a phrase of which the contour and meaning elude me, do I make up suitable words to the music, in order to bring it to life?

This opening melody of the *Impromptu in F-sharp* by Chopin is a good illustration of such a difficult phrase.

Ex. 1



As a rule I am opposed to putting texts to purely instrumental music; but, in cases where a bridge of words will help the student to understand the music, I often advise this temporary association of words with music. The text should be the student's own; and the teacher should not be too critical as to the literary value. Almost every student plays Ex. I too severely and woodenly at first; but let him have set to the music such a sentimental couplet as

When the moon shines up above
I will not tarry long, my Love;

and instantly it comes to life. The first or active half ascends to the highest tone, C-sharp; while the second or subsiding part descends to the long low C-sharp, making a living, breathing phrase. (The reiteration of those last two notes is a sheer stroke of genius.)

It is well to remember that such a phrase as that of Ex. 1, containing a series of notes of the same value (quarters in this case) and with no well defined phrase "punctuations," needs especially careful treatment, if it is to be brought to life.

(3) Do I cut up the phrase into too many short groups? Do I constantly play toward the highest point or the longest note of the phrase? Do I pause sufficiently before and wait long enough after this highest point, to let the phrase speak convincingly?

(4) Do I begin the piece with the big, rich, relaxed tone? Do I phrase it simply and straightforwardly at first, permitting it later to develop with increased warmth and freedom?

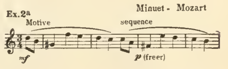
(5) Is my rubato legitimate, or is it distorted?

Students must be constantly reminded that *tempo rubato* is not license, but that it consists of a very slight elasticity of rhythm within the measure. What is often taken for freedom in an artist's playing is merely a super-control of dynamics. This has been many times proven in the playing of such artists as Schnabel and Toscanini, where metronomically there is often no variation; but within the beat the extremely subtle management of nuance gives the illusion of great rhythmic liberty.

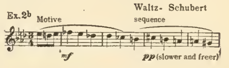
(6) Do I play sequential groups interestingly?

Much music is made up of sequential groups; and a good general rule for song-like pieces is that, after a motive is started, its sequence should be played more softly, with different color, and with more freedom.

Ex. 2a



Ex. 2b



(7) Is there at least one portion of the piece where I should play pianissimo *and with repose?*

Almost all lyric works contain these moments of calm, of satisfaction; and the student must be careful to find them so that he may communicate this beautiful "let down" to his hearers. Above all, he should be sure that his *pianissimo* is a real *pp* and not *mp* or *p*.

(8) Does my crescendo *start softly enough? Does my* accellerando *begin deliberately enough?*

Always delay the *crescendo* till the last

(*Continued on Page* 64)

From an etching by Narn Bauer

BEETHOVEN AND GOETHE STROLLING IN THE ENVIRONS OF VIENNA

Beethoven's Love of Nature

By Jerome Bengis

Ever let the Fancy roam!
Pleasure never is at home:
At a touch sweet Pleasure melteth,
Like to bubbles when rain pelteth.
Keats—The Realm of Fancy.

IN OUR MOMENTS of dejection, when our fortitude is giving way, let us wander out into the woods and draw solace from nature's abundant store of goodness. Let us caress a tree, and we shall feel ourselves intimately close to the secret wonders of the universe. Let us touch the varied species of shrubbery and gaze with fondness at the scattered flowers of nook and hill, and we shall be filled with a sense of mild tenderness and healing. Let us gaze up at the high vaults of heaven, and our egotism shall be dissolved, even as the sun is dissolved into the infinite expanse of blue skies.

If we are lonesome, let our fancy keep us company. Let us shut our eyes, and lo! Beethoven will walk at our side. We shall see him clearly, for Beethoven and nature are one. He has combined all her glories in his tonal revelations, and has even improved her sublime greatness. He has given her greater depth of utterance than she herself has ever known; for a peal of thunder may awaken our awe, but it has no human voice. It often has seemed that if the majestic heavens could sing of the eternal hopes and sorrows they have witnessed on our earth since the Bibical creation of Man, they would give vent to their emotions in music like the *Funeral March* of the "Eroica Symphony." Could they storm at us for our arrogance, they might have done so in the wrathful harmonies of the *Allegro con brio* of the "Symphony in C minor." And could they pronounce their final forgiveness and glorious benediction upon us, they might have uplifted our souls with music like the *Adagio cantabile—andante moderato* of the glorious "Ninth Symphony." For Beethoven is hope, as well as sorrow; mildness, as well as strength; and forgiveness, as well as condemnation. He touches earth as well as heaven; he is the beginning and the end of all human emotions.

Which Makes All Men Kin

LET US READ Rousseau's "Delights in Solitude," and we shall understand genius's love of nature. Even the hard and cynical Byron was softened by the sight of a fair sunset; for nature is the magic touch that soothes the weary brow of man in his eternal weariness of soul. Misunderstood by his friends, discouraged by adverse circumstances, mocked and humiliated for his noblest aspirations, the man of genius, like the ordinary mortal, comes to nature, who, with gentle quietness, seems to see all and to understand all. The unhearing Beethoven hastens from his friends, for he is deaf. In his affliction he flees toward the outstretched arms of good Mother Nature. like Bunyan's *Christian* hastening toward the distant light, there to be delivered from the burden of woe he carries on his shoulders. No longer does he cast suspicious eyes at the faces of those whose voices he cannot hear; no more does he strain himself to catch an imaginary word of offense aimed at his defective hearing or various eccentricities. In the vast halls of rural peace he at last finds rest and comfort. He is like a child whose pains are forgotten in sleep. He gazes at the trees, and he knows they are his friends, and he smiles to them with a full heart of kindness. And his inner ears are opened, and his soul is calmed by the pastoral concerts of living things that fly in the air and breathe at his feet.

This is Beethoven, the man who loved nature. He loved a tree more than a man; because a tree, though a living thing, has neither the power of speech nor the power of reason. It is incapable of baseness, jealousy, hypocrisy, or of the numberless other mean emotions known to man. It can neither comprehend the greatness of genius, nor belittle its unique glory. It is a dumb symbol of comfort. From time immemorial men have rested under its cool shades and gazed up at the sky through its leaves and branches, even as Handel's *Xerxes,* who, gazing out over his long abandoned home, turned his eyes upward and sang his heavenly *Largo.* Men have regarded old, hoary oaks as venerable patriarchs symbolic of the silent attitude of those gifted with eternal wisdom. Weeping willows are like man's frailties—gentle, delicate, and awakening the inmost emotions of sympathy. The towering fir is an everlasting reminder of the absurd dignity and erectness of man in his ignorant pride. Trees, then, are mirrors of the varied attitudes of life; they are immovable records of philosophy. It is a simple matter to love that which symbolizes everything but which says nothing; but it is difficult to love that which symbolizes nothing and says everything. This is the reason why it is more difficult for men to love men, than it is for them to love trees. It illuminates Beethoven's love of nature, which not only was a compensation for the futility of his more human loves, but also was a revelation of his inability to see in others more of what he saw in himself.

Love and "The Open Spaces"

"NO MAN CAN LOVE the country more than I do," he once wrote to a friend; "for woods and trees and rocks return the echo a man's heart desires." Again he says, "My bad hearing does not trouble me in the country. Every tree seems to speak to me, saying, 'Holy, holy!' In the forest is enchantment which expresses everything—sweet peace of the forest!" With the swelling rapture of a child he continues, "Almighty, I am happy in the forests, blessed in the forests; every tree has a voice through Thee. O God, what glory in such a woodland place! On the heights is peace—peace to serve Thee! How glad I am once again to be able to wander in forest and thicket among the trees, the green things and the rocks!"

Let us read and reread these words, and they shall recall to our minds the monotonous and lulling euphony of the *Brook Scene* from the "Pastoral Symphony." There is a note of simple eloquence in them that floods the heart like a gushing forth of sweetened waters. They are the words of one who regards the oldest wonders of the world as though they had been made but yesterday. Nothing escapes his eyes; even the rocks are objects of his rapturous adoration. His boundless love of nature has made a Teresian of him: he can even hear the trees saying, "Holy, holy!"

(*Continued on Page* 64)

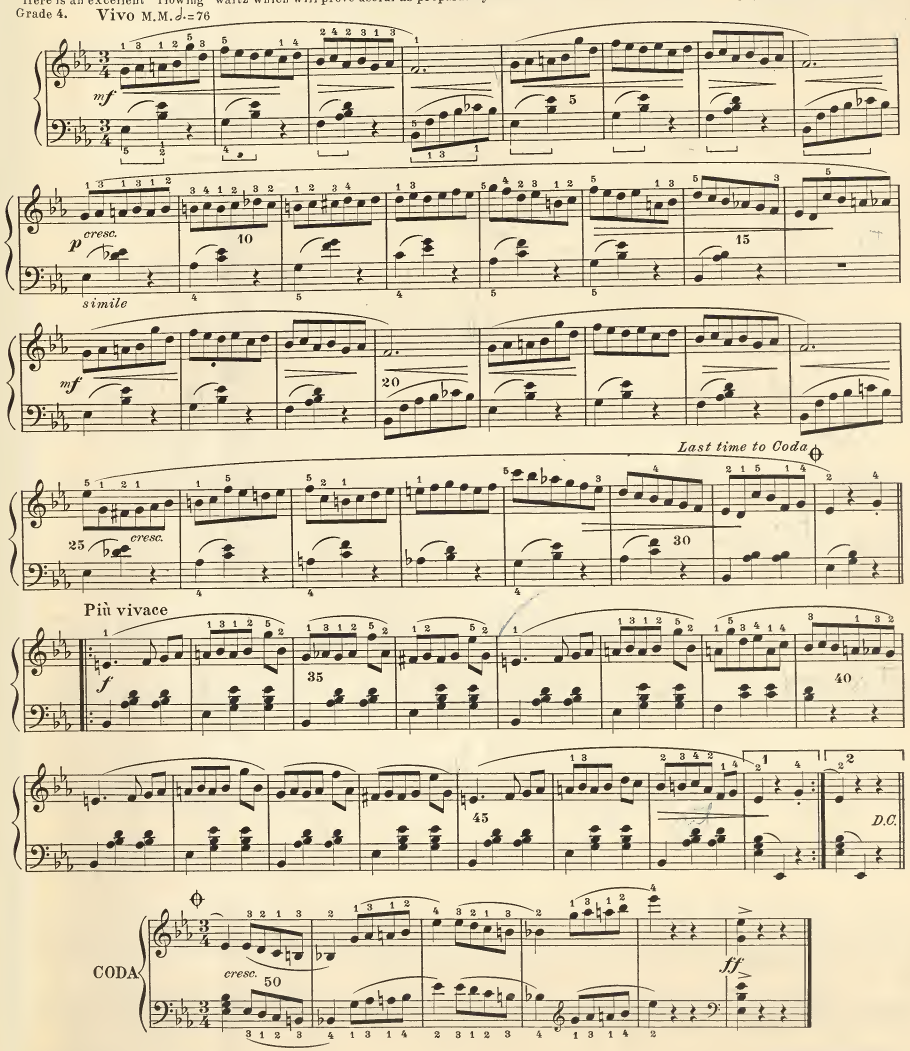
FASCINATING PIECES FOR THE MUSICAL HOME

SWEEP OF THE WIND

Here is an excellent "flowing" waltz which will prove useful as preparatory material for the waltzes of Chopin.

C. FRANZ KOEHLER

Grade 4.



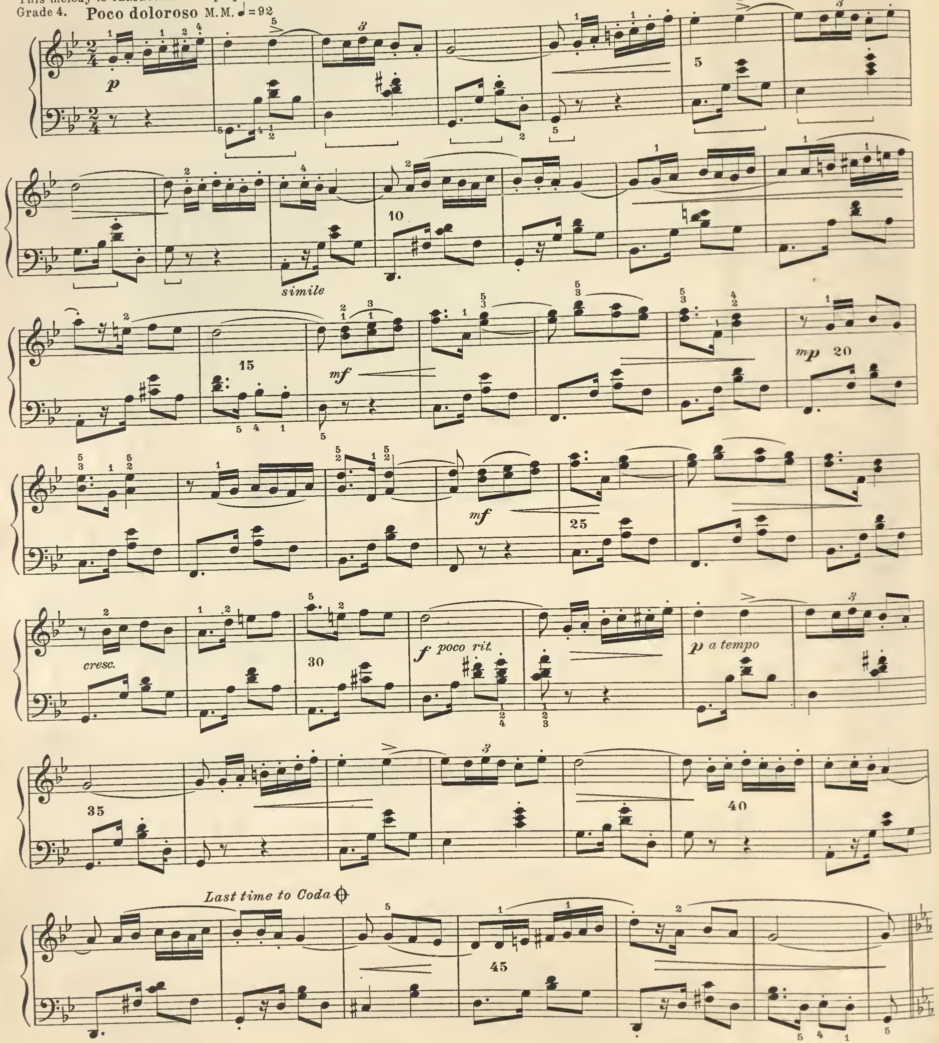
AUTUMN IN BARCELONA

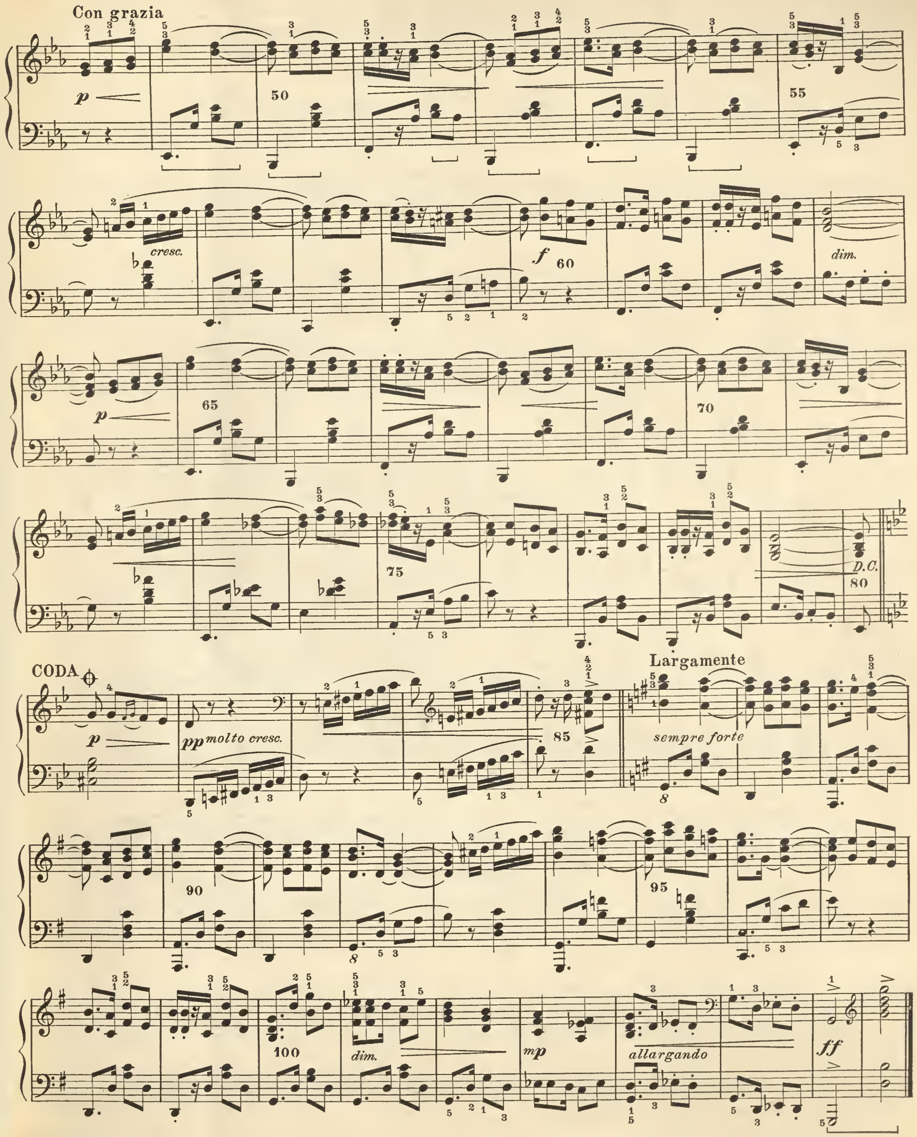
Barcelona is regarded as one of the most beautiful cities in Europe. It is a center of culture and industry, representing the busy Catalonians and their progressive ideas.

This melody is characteristically Spanish, and it affords many pleasing rhythmic opportunities for the student.

CHARLES E. OVERHOLT

Grade 4.

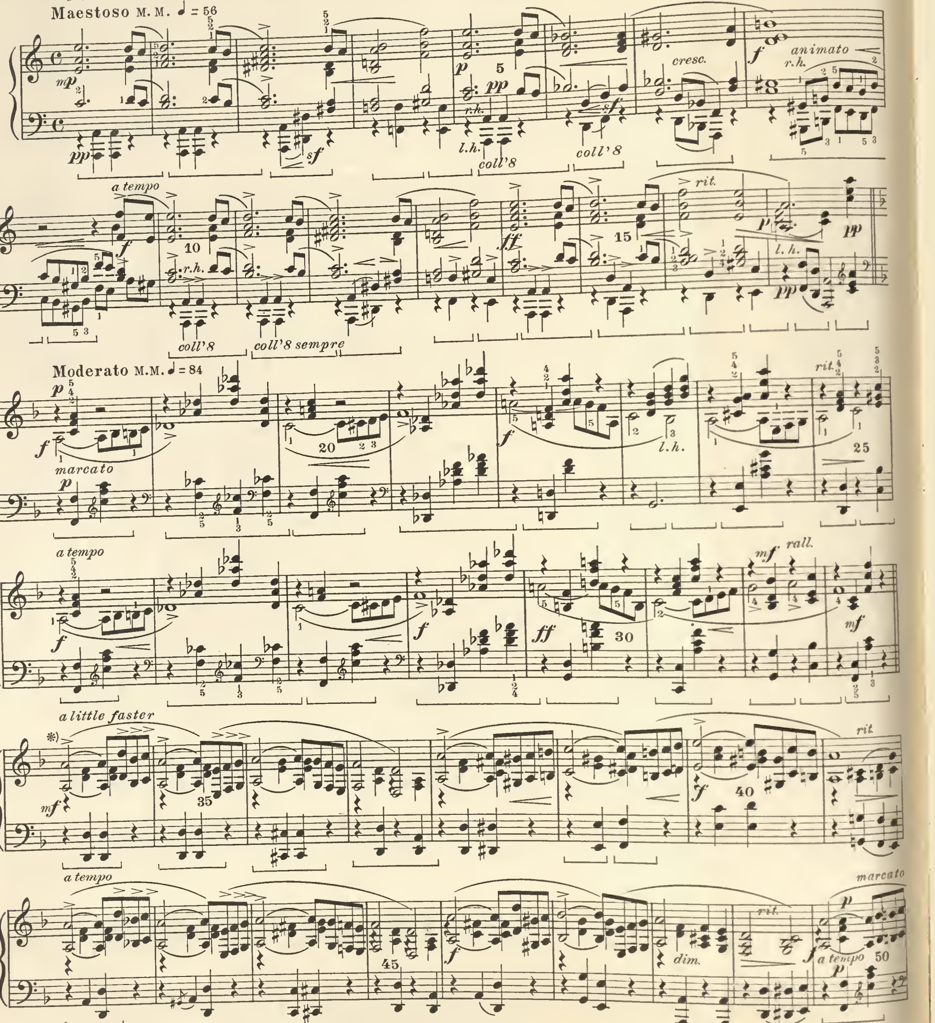




THE GREAT SPIRIT
(AN INDIAN LEGEND)

Here is a splendid piece in characteristic style without the usual over-emphasis of the tom-tom. This will be an effective Recital number for pupils with a bravura talent. Grade 4.

GEORGE F. HAMER



❊ The lower notes of the melody in octaves may be played by the left hand if desired.

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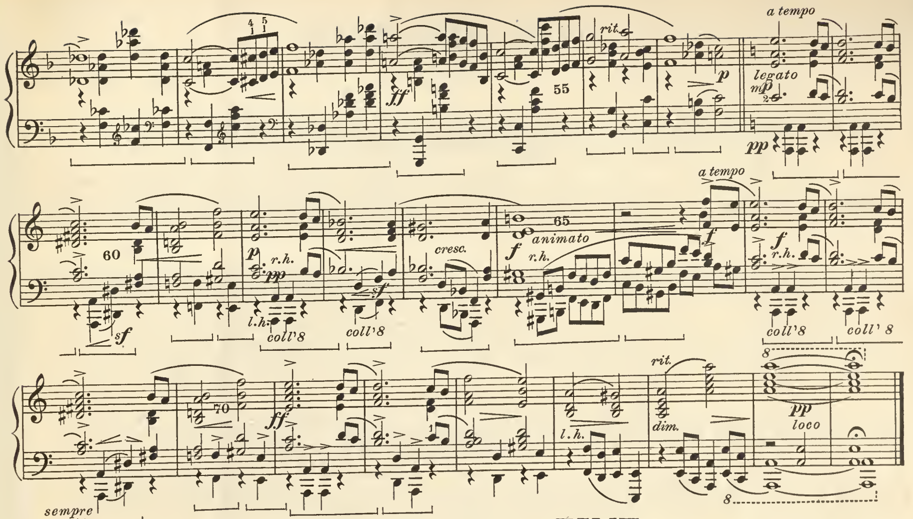
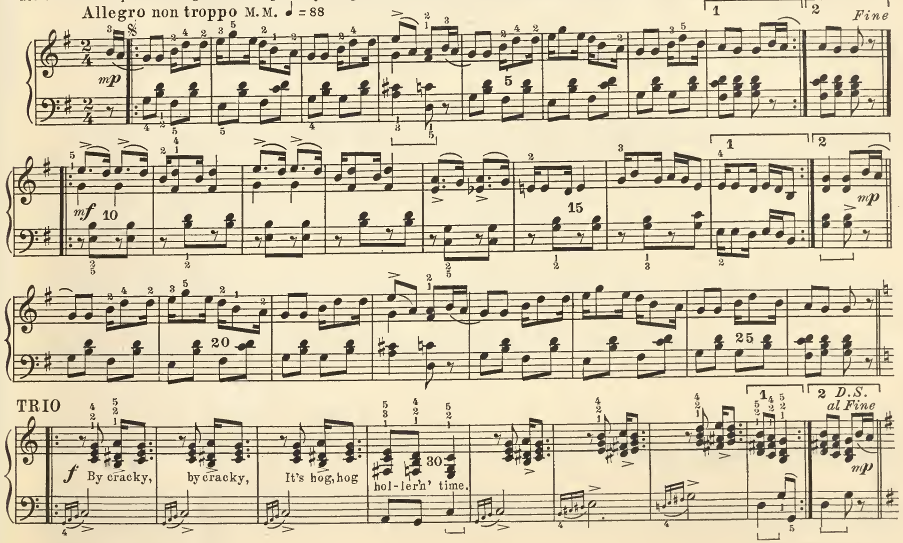


HOG HOLLERIN' TIME

FRANK H. GREY

In the Western states, where hogs roam freely in the open spaces, there has grown up a custom of choosing a leader of the drove, making something of a pet of it, and then training it to come at a certain call. As these droves often wander far afield, farmers' helpers invented calls particularly for carrying qualities over the plains. Some are said to be able to make themselves heard for several miles and the doing of this came to be known throughout those parts by the picturesque title of "hog hollerin'." Grade 3.

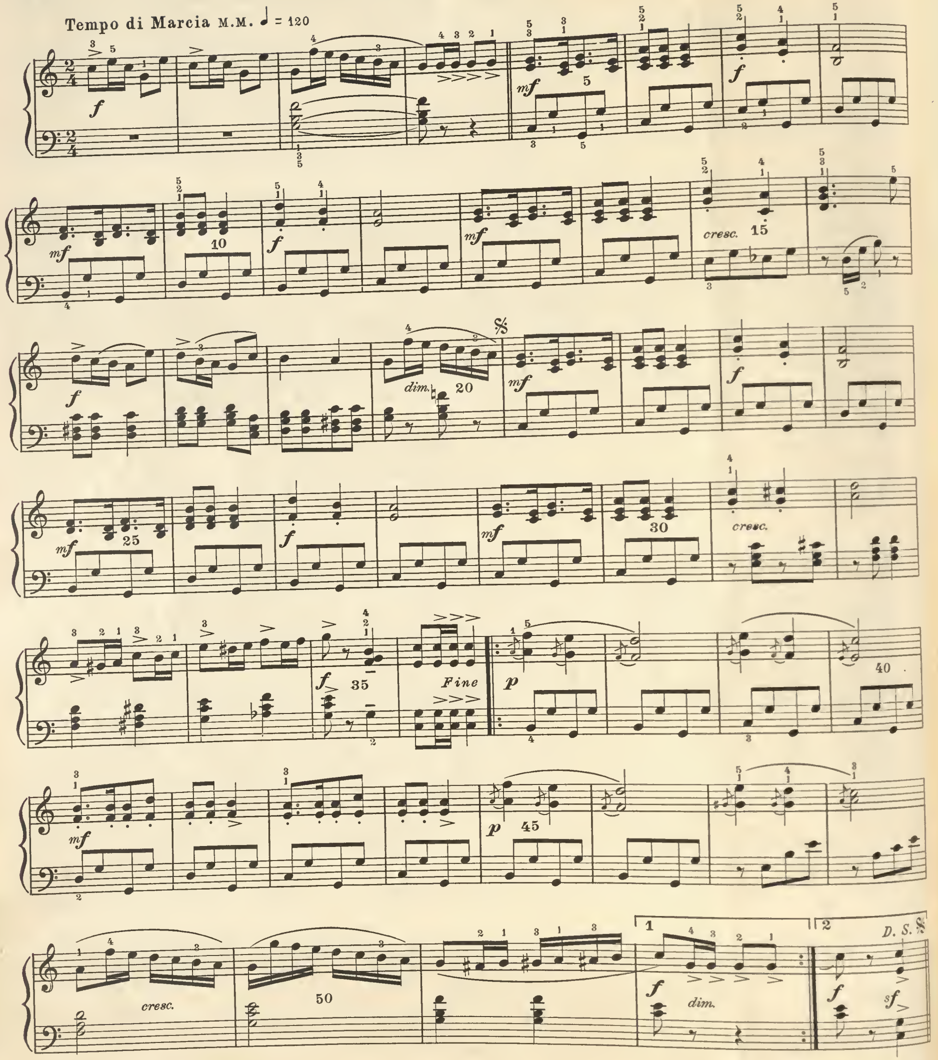


OVER THE HILLS

MARCH

WILLIAM BAINES

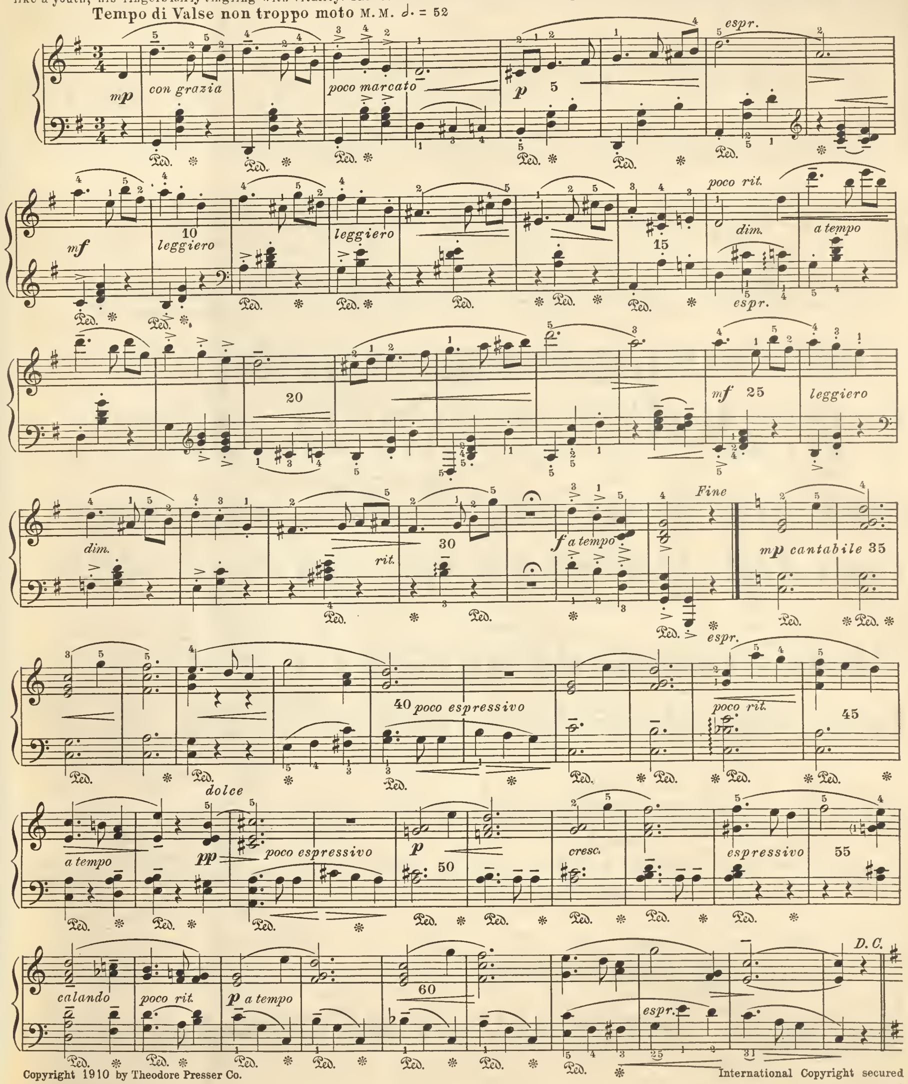
Grade 3.



PETITE SCÈNE DE BALLET

EDOUARD SCHÜTT

Edouard Schütt had one of the most inspiring minds we have ever known. When we visited him in his old age at Merano, in the Tyrol, he played like a youth, his fingers fairly tingling with vitality. This is one of the most successful pieces by the author of *a la Bien Aimée*. Grade 4.



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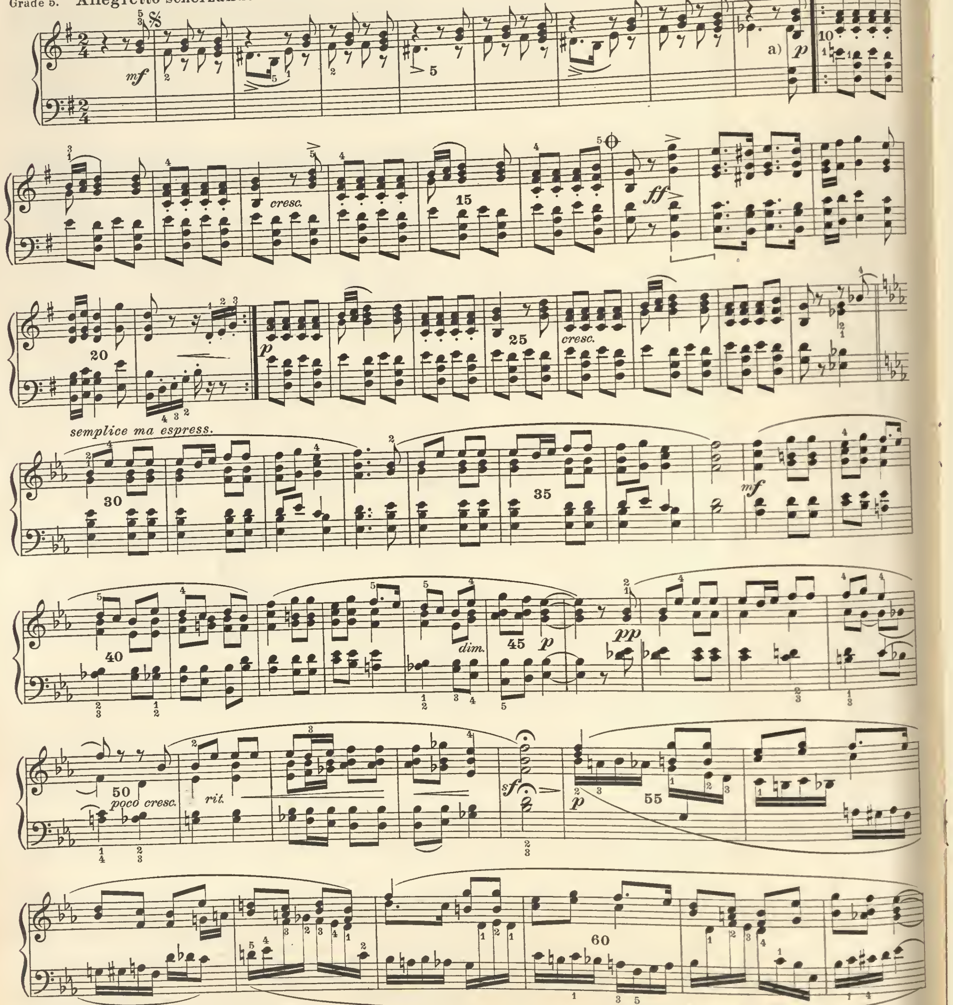
MASTER WORKS

HUMORESQUE

This very original and ingenious theme by Tschaikowsky has a decided touch of the whimsical. Time and again it has been used in moving pictures, and for some inexplicable reason it usually is associated with gossip.

P. TSCHAIKOWSKY, Op. 10, No. 2

Grade 5. **Allegretto scherzando** M.M. ♩=108



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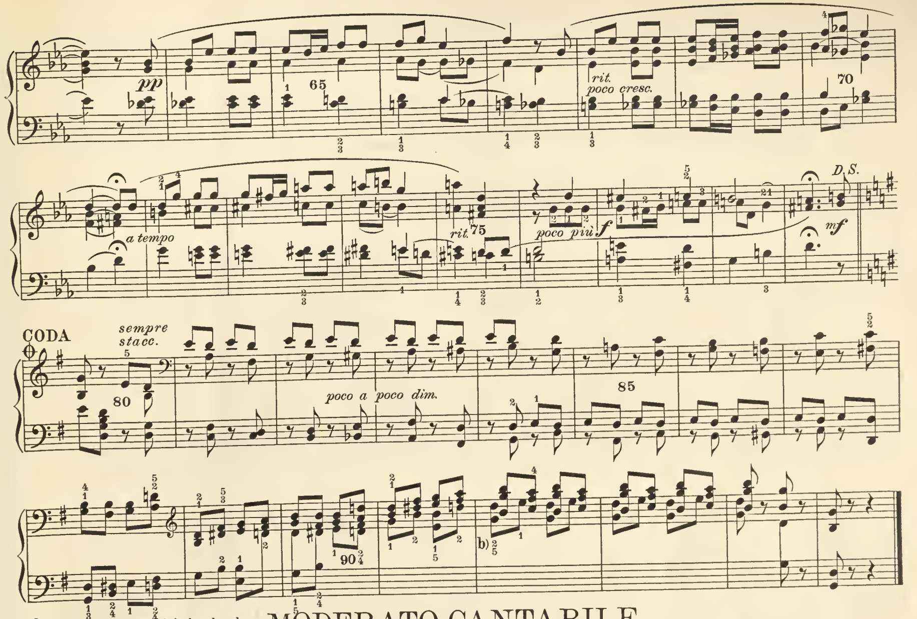
a) The thumb of the right hand crossing over the thumb of the left hand.



b) The thumb of the right hand under.

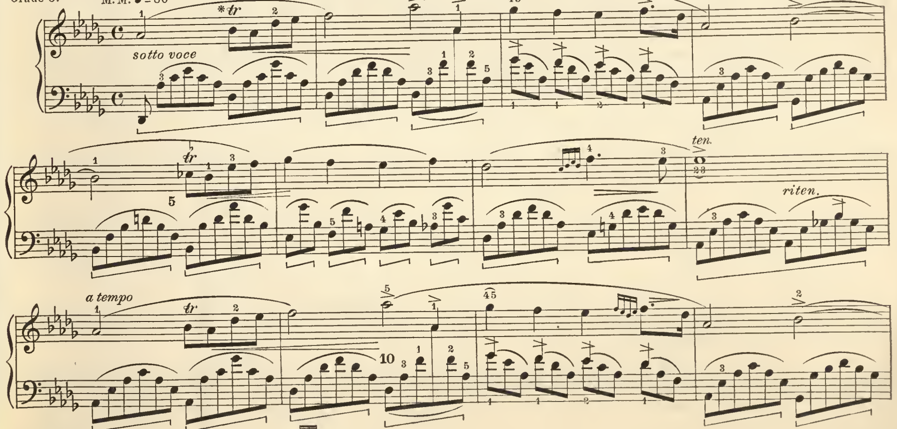
MODERATO CANTABILE

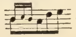
From FANTAISIE IMPROMPTU

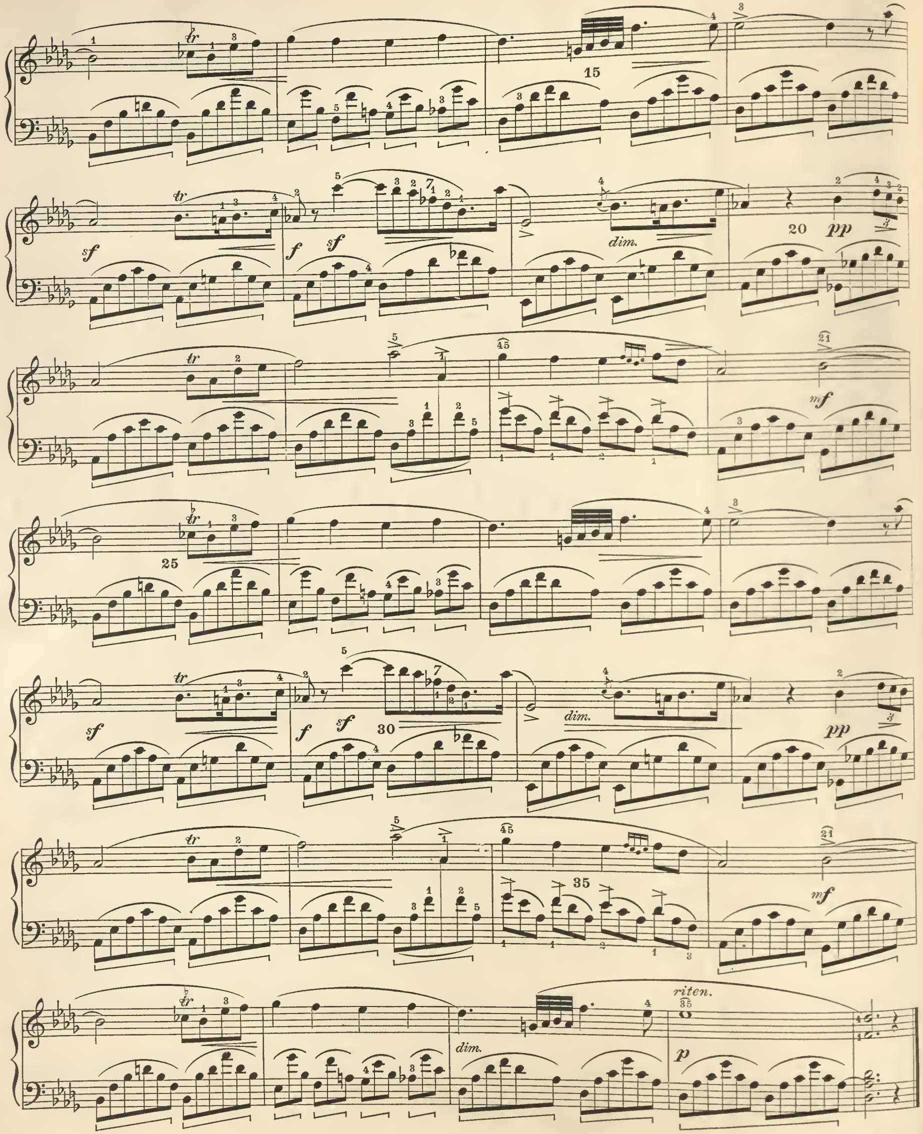
This lovely movement is the middle section of the difficult *Fantasie Impromptu*, and might well stand alone as a typical example of the Polish master's melodic style, so beautifully exemplified in the *Nocturnes*.

FREDERIC CHOPIN, Op. 66

Grade 5. M.M. ♩=80



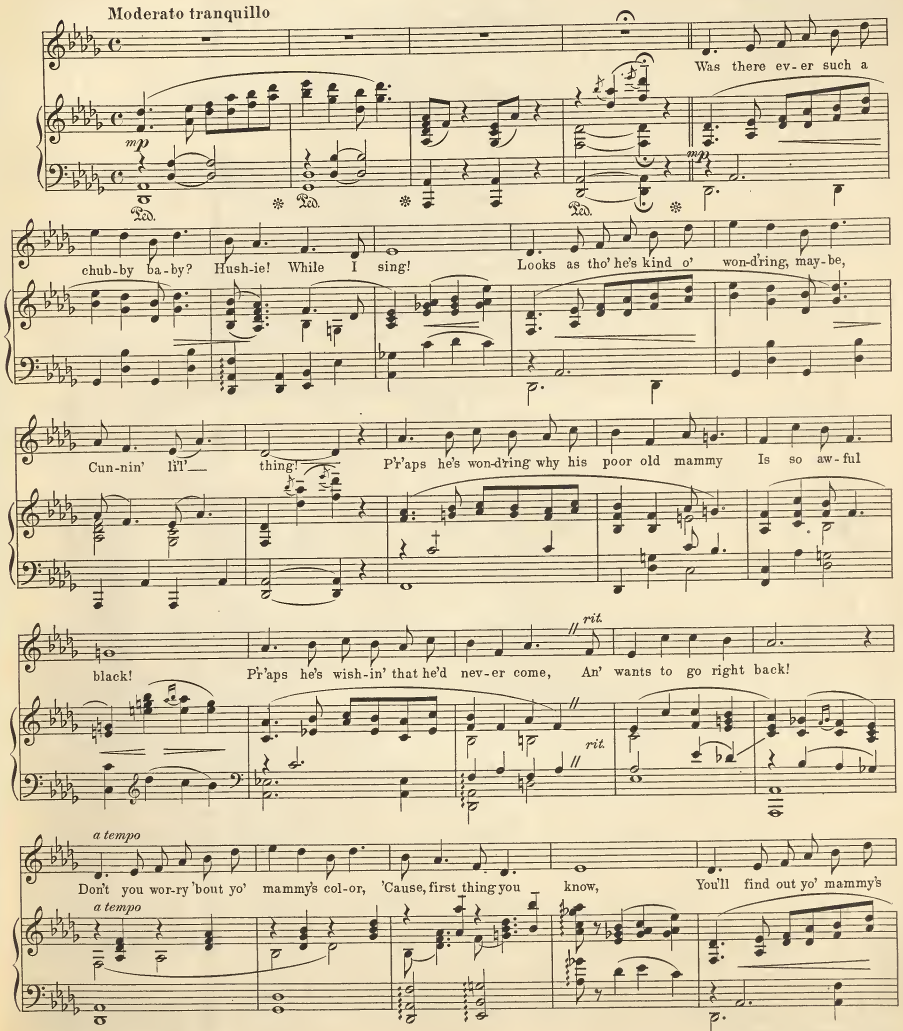
*  is better.



OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

CUNNIN' LI'L' THING

ARTHUR A. PENN


Moderato tranquillo
mp
Was there ev-er such a chub-by ba-by? Hush-ie! While I sing!
Looks as tho' he's kind o' won-d'ring, may-be,
Cun-nin' li'l' thing!
P'r'aps he's won-d'ring why his poor old mammy Is so aw-ful black!
P'r'aps he's wish-in' that he'd nev-er come, An' wants to go right back!
rit.
a tempo
Don't you wor-ry 'bout yo' mammy's col-or, 'Cause, first thing you know,
You'll find out yo' mammy's

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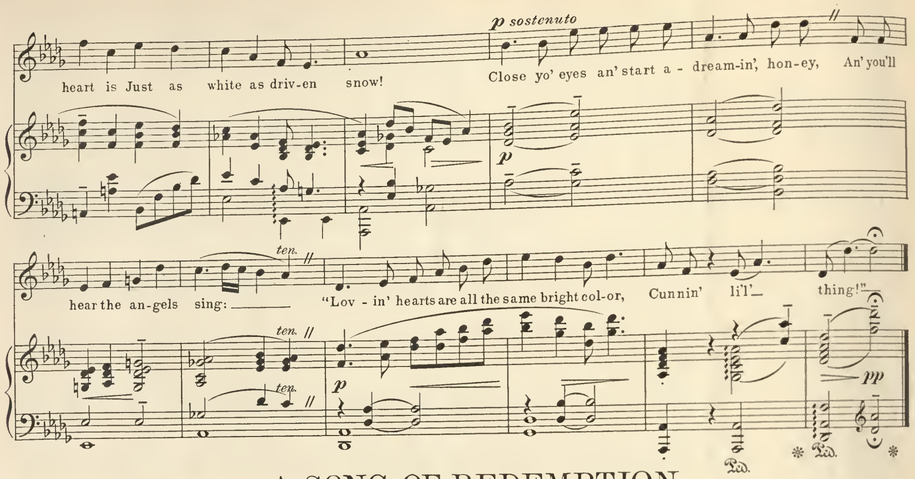
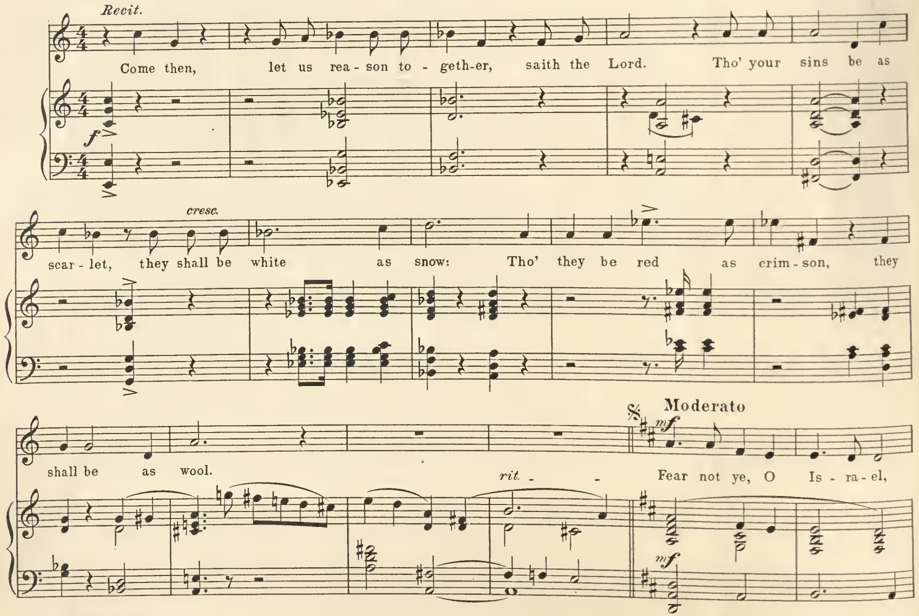

p sostenuto
heart is Just as white as driv-en snow! Close yo' eyes an' start a-dream-in', hon-ey, An' you'll
p
hear the an-gels sing: "Lov-in' hearts are all the same bright col-or, Cunnin' li'l' thing!"
ten.
p
pp

A SONG OF REDEMPTION

DANIEL PROTHEROE


Recit.
Come then, let us rea-son to-geth-er, saith the Lord. Tho' your sins be as
f
cresc.
scar-let, they shall be white as snow: Tho' they be red as crim-son, they
Moderato
mf
shall be as wool. Fear not ye, O Is-ra-el,
rit.
mf

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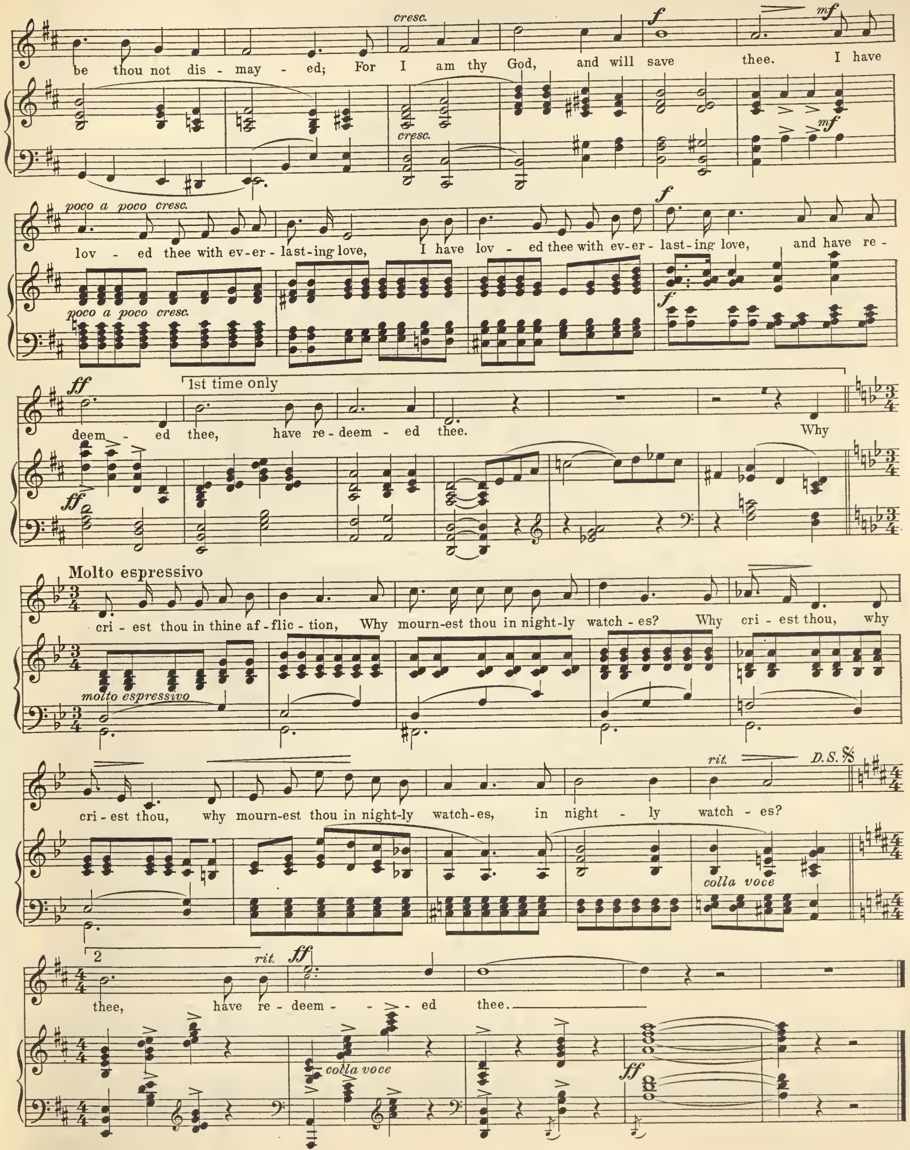
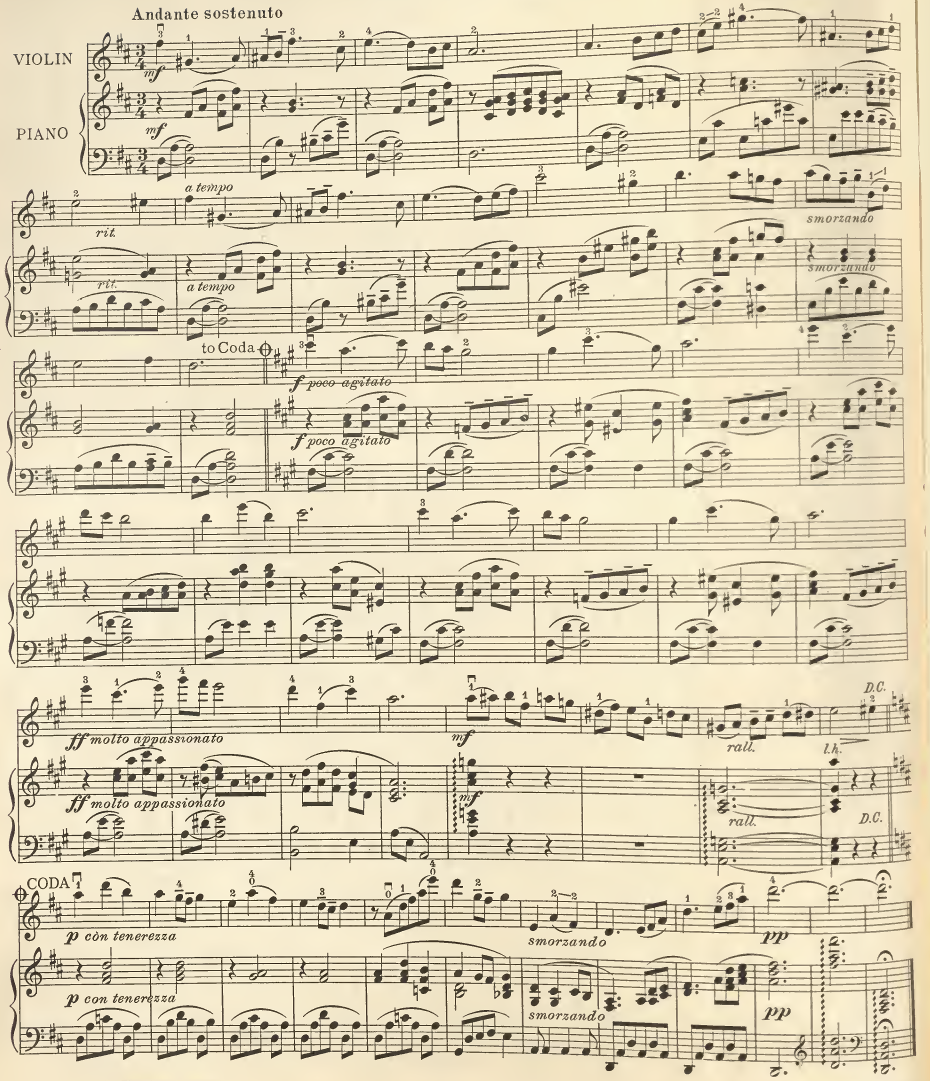

cresc.
f
mf
be thou not dis-may-ed; For I am thy God, and will save thee. I have
cresc.
poco a poco cresc.
f
lov-ed thee with ev-er-last-ing love, I have lov-ed thee with ev-er-last-ing love, and have re-
poco a poco cresc.
f
ff
1st time only
deem-ed thee, have re-deem-ed thee. Why
ff
Molto espressivo
cri-est thou in thine af-flic-tion, Why mourn-est thou in night-ly watch-es? Why cri-est thou, why
molto espressivo
rit.
D.S.
cri-est thou, why mourn-est thou in night-ly watch-es, in night-ly watch-es?
colla voce
2
rit.
ff
thee, have re-deem-ed thee.
colla voce
ff

TWILIGHT IN ARCADY

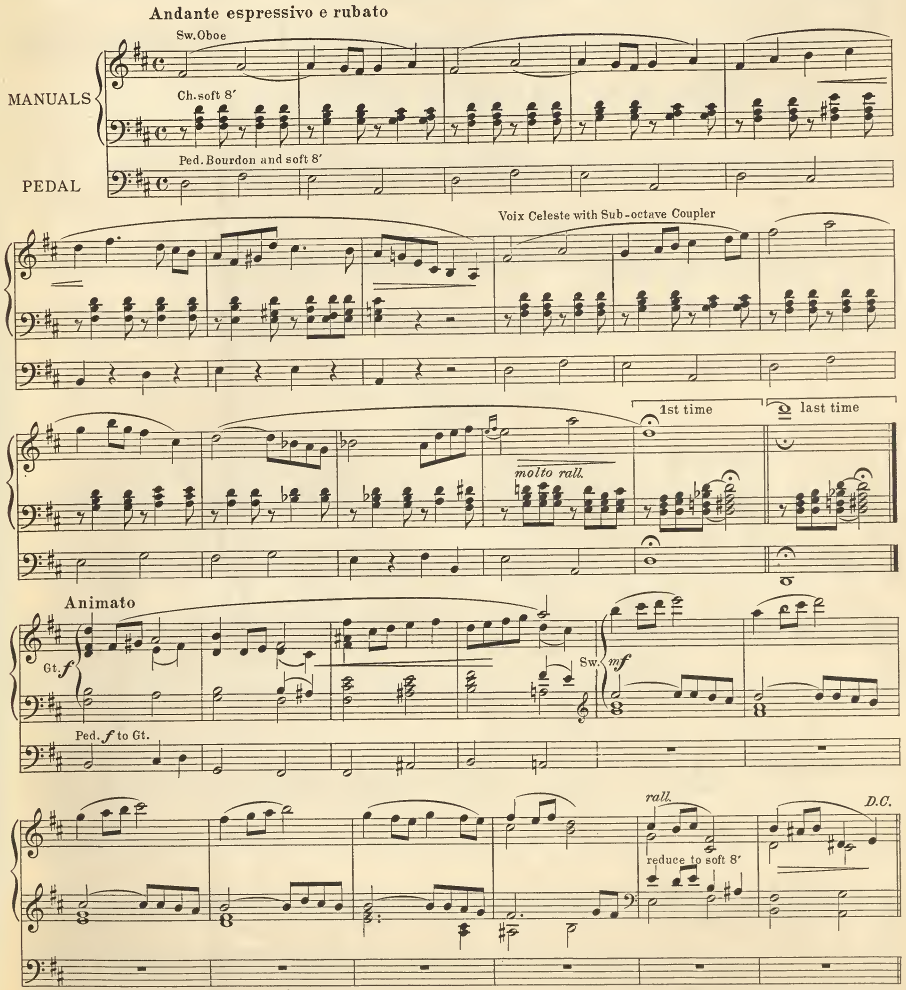
CLARENCE KOHLMANN



RÊVERIE DU SOIR

Prepare:
- Sw. Oboe
- Ch. Soft 8′
- Gt. *f*
- Ped. Bourdon and Soft 8′

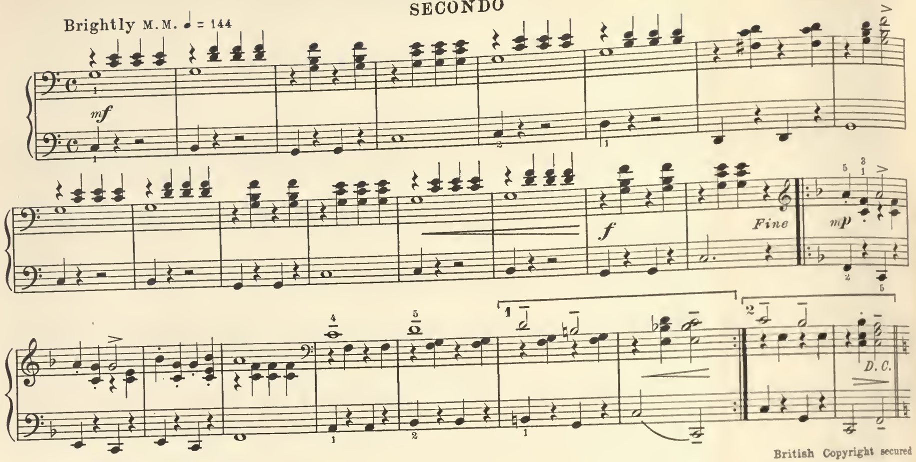
ERNEST H. SHEPPARD



MARIGOLD
SECONDO

FRANK H. GREY

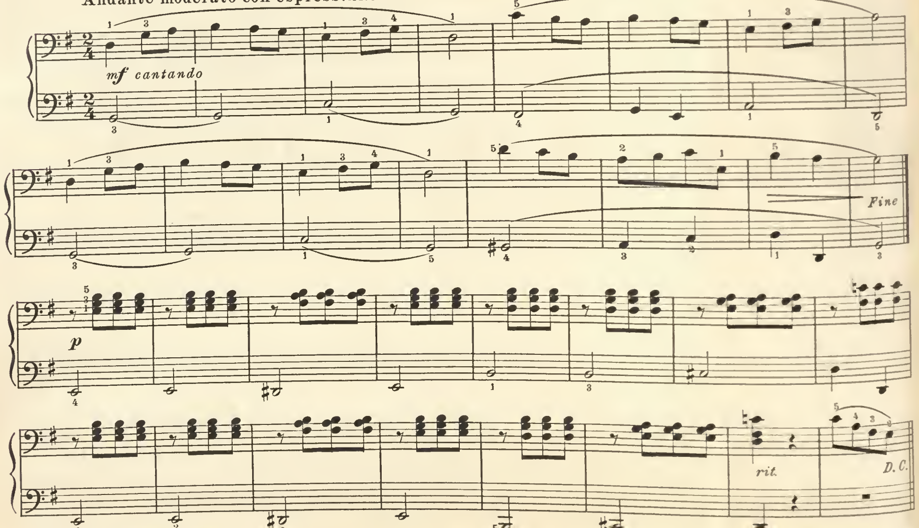
Brightly M.M. ♩ = 144



ROSE PETALS
ROMANCE
SECONDO

PAUL LAWSON

Andante moderato con espress. M.M. ♩ = 76

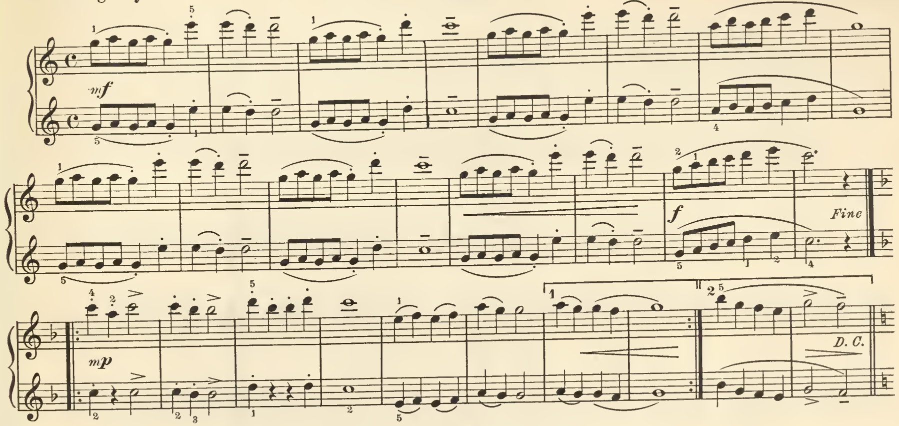


Grade 1½.

MARIGOLD
PRIMO

FRANK H. GREY

Brightly M.M. ♩ = 144



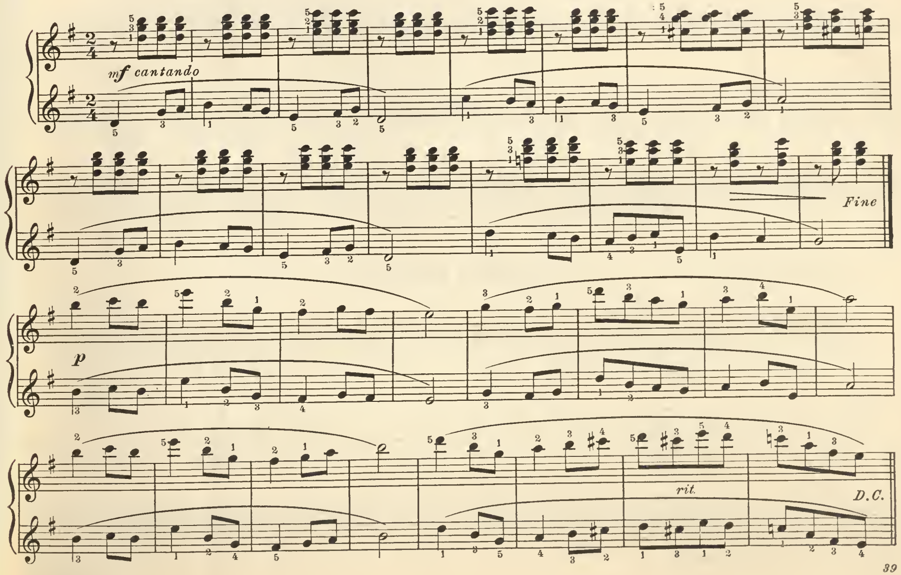
ROSE PETALS
ROMANCE

Grade 2.

PRIMO

PAUL LAWSON

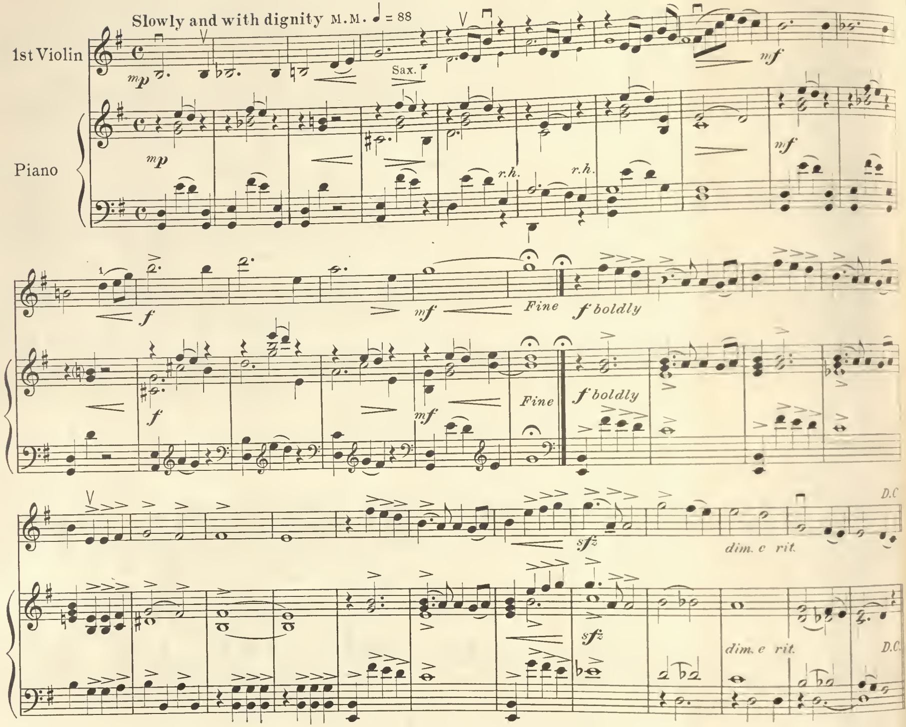
Andante moderato con espress. M.M. ♩ = 76



PROGRESSIVE MUSIC FOR ORCHESTRA

INDIAN SUNSET

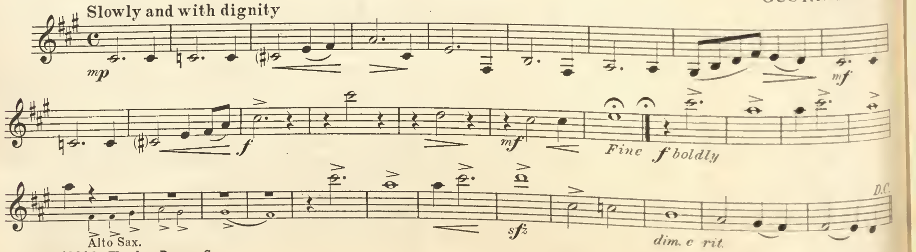
GUSTAV KLEMM
Orchestrated by the Composer



1st B♭ CLARINET

INDIAN SUNSET

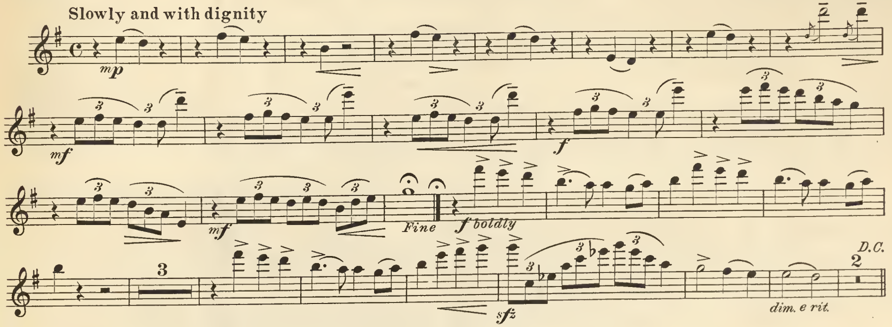
GUSTAV KLEMM



INDIAN SUNSET

FLUTE

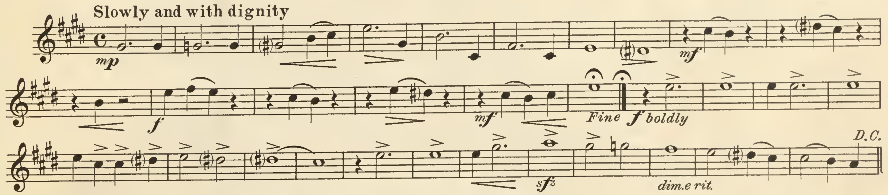
GUSTAV KLEMM



E♭ ALTO SAXOPHONE

INDIAN SUNSET

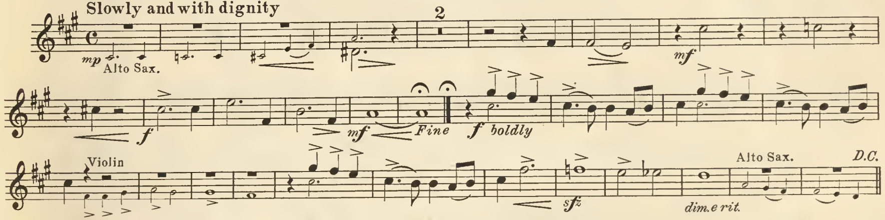
GUSTAV KLEMM



1st B♭ TRUMPET

INDIAN SUNSET

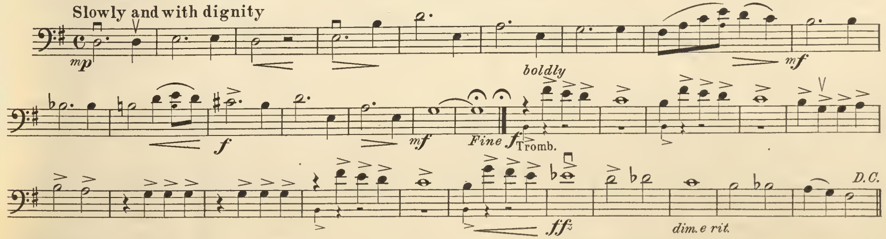
GUSTAV KLEMM



CELLO or TROMBONE

INDIAN SUNSET

GUSTAV KLEMM



FASCINATING PIECES FOR THE MUSICAL HOME

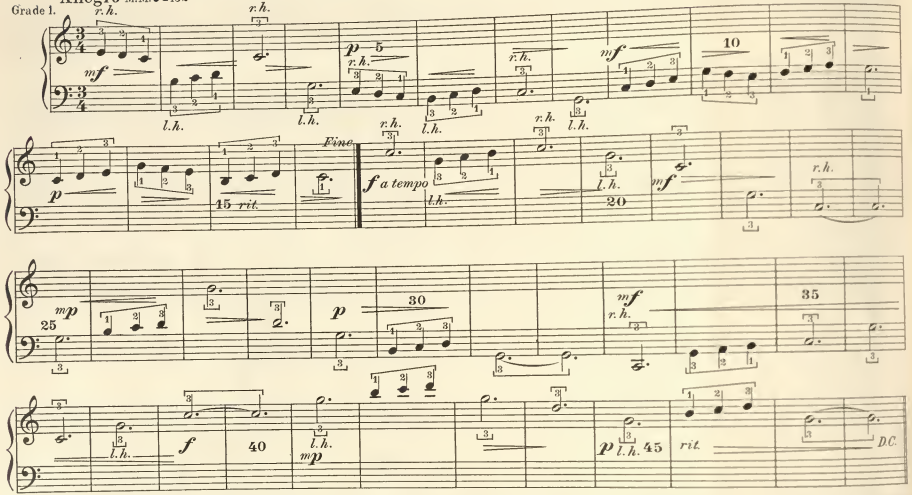
ACROBATIC FINGERS

My fingers are the acrobats,
The stage is on the keys,
And I will train them carefully
Their audience to please.

Three fingers of each hand I'll use,
The note stems show which hand to choose,
I'll keep each ready for its turn;
Four measure sections I will learn.

HESTER LORENA DUNN

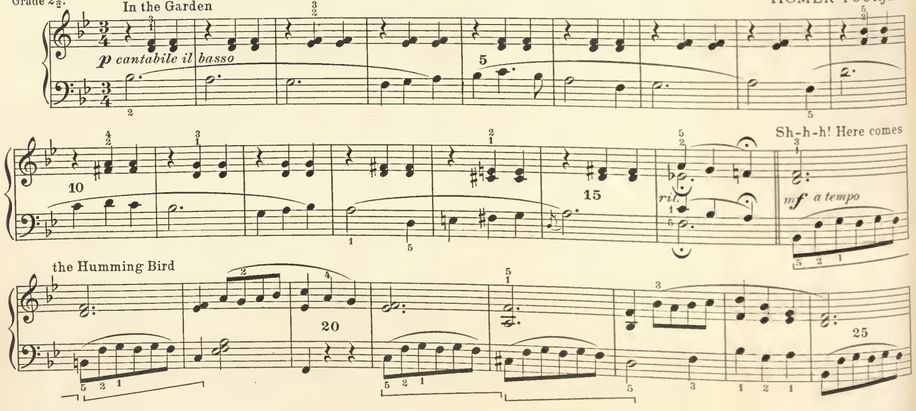
Grade 1. **Allegro** M.M. ♩=152

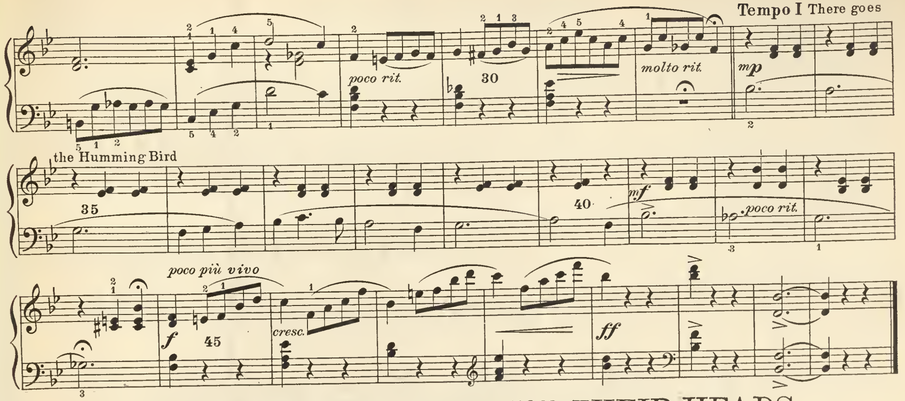


VISIT OF THE HUMMING BIRD

Grade 2½. **Moderato** M.M. ♩.=76

HOMER TOURJÉE

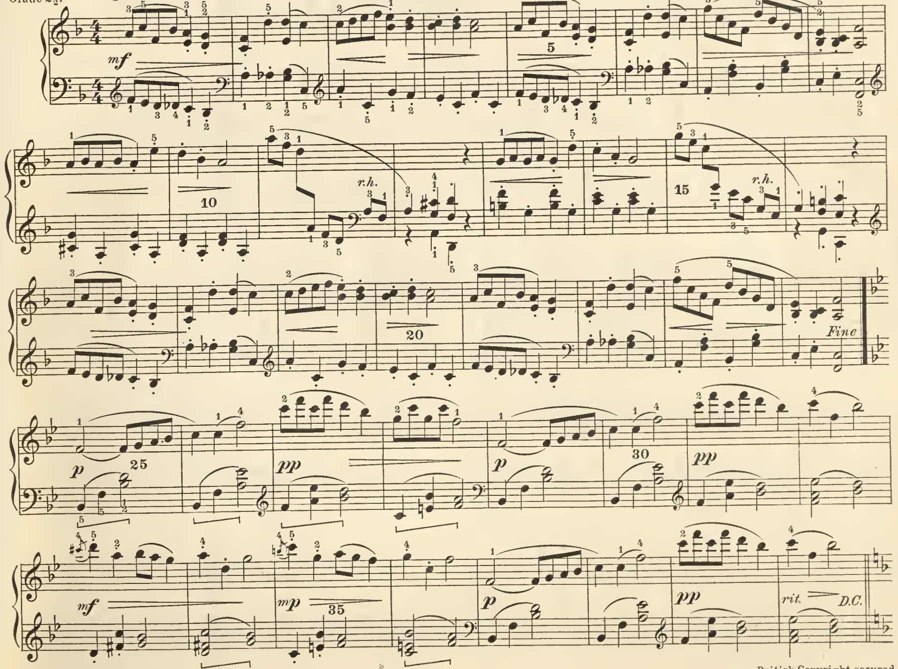




BROWN-EYED SUSANS NOD THEIR HEADS

Grade 2½. **Allegretto** M.M. ♩= 112

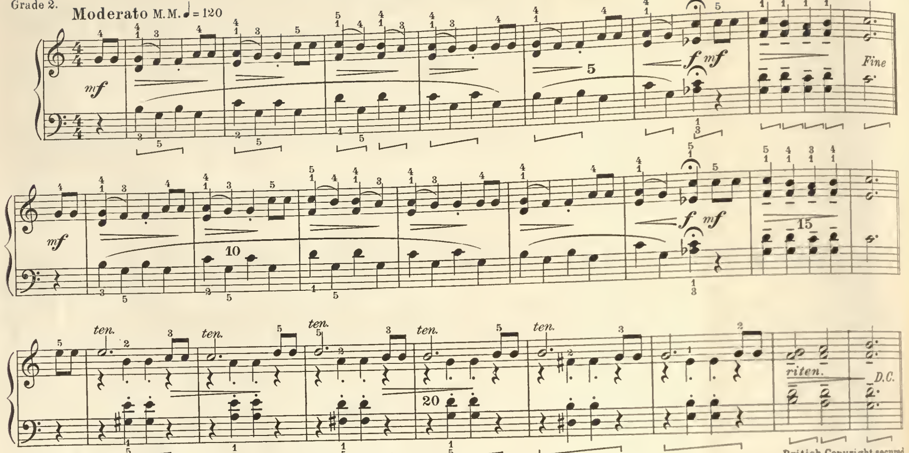
BERNIECE ROSE COPELAND



MERRY MARCHERS

N. LOUISE WRIGHT

Grade 2. Moderato M.M. ♩= 120



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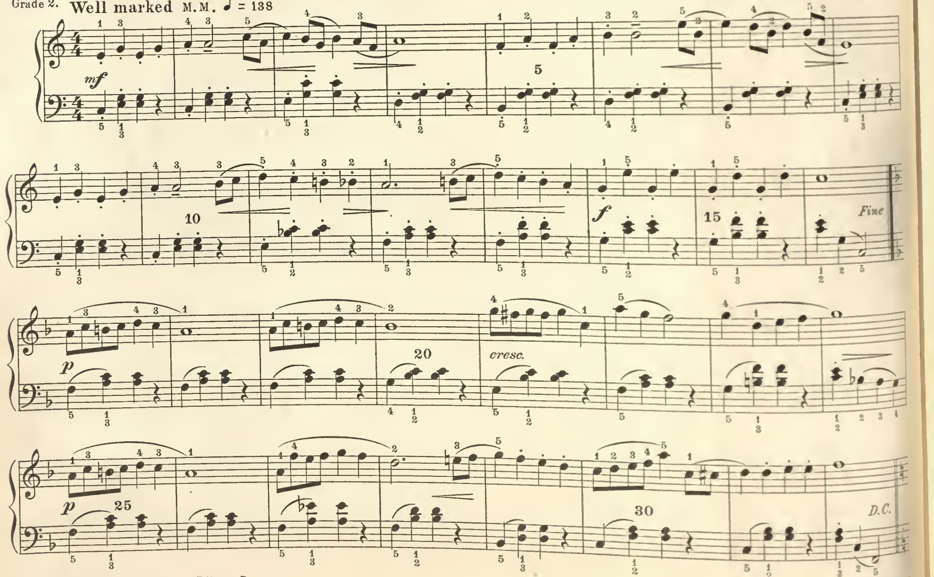
MECHANICAL TOYS

RENÉE MILES, Op. 30, No. 6

Grade 2. Well marked M.M. ♩ = 138



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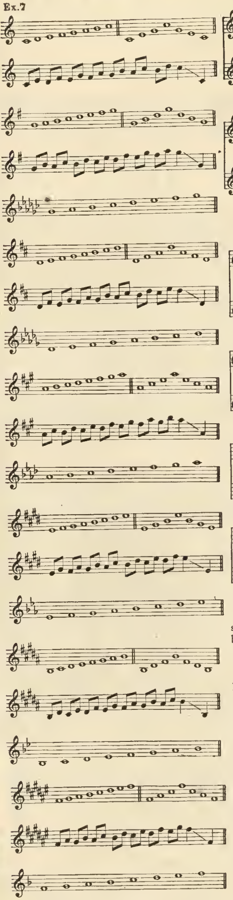
The Harmonica Band

(Continued from Page 16)

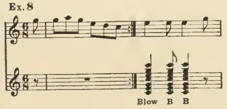
Ex.7

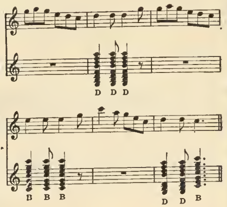


And here are two familiar tunes arranged for a soloist to play the notes on the upper staff, while the band furnishes the harmonies written on the lower staff.

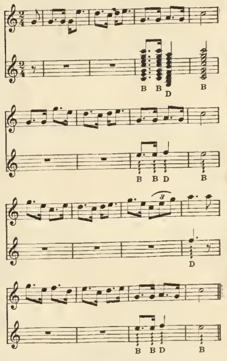
THE CAMPBELLS ARE COMING

Ex. 8





COMIN' THRO' THE RYE



Almost all of the old folk tunes and such songs as those of Stephen C. Foster may be easily adapted to such use.

Bibliography

The Hohner Harmonica Company, Inc., has compiled many pamphlets of value to the harmonica band director. These include not only descriptions of the many instruments made by this firm, but also four-part arrangements of songs like "My Old Kentucy Home" and "Old Black Joe," as well as hints on conducting harmonica contests and other activities. A few publications of this company are: "The Art of Playing the Harmonica"; "How to Play the Chromatica and Super-Chromatica"; and "The Harmonica as an Important Factor in the Modern Education of Girls and Boys."

Victor Record No. 20377 (Orthophonic), "How to Play the Harmonica"; seventy-five cents.

"Modern Harmonica Method," containing twenty old time selections arranged for the harmonica with piano accompaniment; thirty-five cents.

"Fifty Famous Songs for the Harmonica," containing fifty old time songs with piano accompaniment; fifty cents.

"New Standard Harmonica Course," containing two-hundred old time selections for harmonica, without piano accompaniment; twenty-five cents.

"The Harmonica Soloist," containing forty-five standard compositions—twenty-five for "Chromatica" and twenty for regular harmonica, with piano accompaniment;

(*Continued on Page* 56)

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THE SINGER'S ETUDE

Edited for January by Homer Henley

It is the ambition of THE ETUDE *to make this department a "Singer's Etude" complete in itself.*

Training the Male Voice

THE TRAINING of the male voice for singing offers many points of divergence from that of the treatment of tone in women. Some of these are due to the difference in texture and quality of the male and female voices. The male voice is broader in tone, deeper in volume, and very much lower in pitch than its sister. Excepting in rare instances, it is subject to what is known as a "break," in progressing from a *piano* to a *forte,* and from a *forte* back to a *piano.* It is also necessary for the male voice to cover its tones when reaching certain notes in the ascending scale. It is with these two phenomena of the male singing voice that this article has to deal.

There are but few male voices, of whatever classification, which can, by nature, successfully negotiate the path from *pianissimo* to *forte,* and back again, without the voice slipping to and from a *falsetto* on either side of the *forte* sound. This is especially true in the upper middle and highest ranges. The tenor is as much subject to this humiliating "break" as is the basso or the baritone.

Building the Scale

ANATOMISTS CLAIM that this break is caused by the abrupt change of the larynx from one position to another. They also claim, in the cases of those fortunate male singers who have no discernable break in their scale, that the wide gulf between falsetto and true tone is bridged by a sort of automatic muscular shock absorber—so to speak—and so distributed over any potential gaps in the scale. That is to say, the break has been gradually dispersed over the given distance by a lucky natural adjustment of the necessary muscles of the throat. Other persons, not so happily endowed, must, however, seek means of bridging this awkward break. There are two roads to this goal.

One is by means of so practiced and skillful a balance of the breathing apparatus, for tone support, that exactly sufficient pressure—at every delicately precarious step of the way—may be lent to the tone as it approaches and returns from the break, to enable it to prevent the larynx from slipping away from the gradual passage of the voice from falsetto to true tone, or from true tone to falsetto.

Blending the Falsetto

IT MAY BE ASKED if the falsetto tone may be legitimately employed in artistic singing. The writer replies that it can be legitimately so employed; provided it be so joined to the true tone that no perceptible break can be detected. The singing of any passage in falsetto alone is, of course, taboo.

The male voice break, then, may be bridged over by a long continued practice of breath adjustments; and a long and very difficult road it is, requiring every possible degree of patience and perseverance. But it can be done! And it can be hastened to perfection by the aid of a second bridging device, which is the employment of the head cavities resonance at either end of the *messa di voce.*

Here is the exercise: begin the chosen note *pianissimo,* in falsetto tone. As the point is approached where the inevitable break occurs, throw the tone quickly into what is unfortunately called the nasal placement, exaggerating the head resonance quality very greatly the while, and it will be found, sooner or later, that the "nasal" placement goes very far toward aiding the voice to tide over the dangerous break between the retreating falsetto and the approaching true tone. Add this device, coincidentally, to that of the muscular adjustment of breath support, and you have a partnership of two powerfully efficient aids in bringing the male voice scale into a smoothly joining inter-relationship.

Bassos should begin practice on or about E-flat, third space of bass staff, for the *messa di voce,* continuing upward by the most slowly graduated half-steps, to the top of their range. Baritones may begin on G, fourth space of bass; tenors at B-flat below middle C. If difficulty is experienced with the break, even at these low ranges, begin the experiment at still lower levels; for the break is rarely, if ever, noticed in the lowest part of the voice.

Use of Covered Tone

THE ADVISABILITY of covering the tones in the male singing voice in the ascending scale amounts to a necessity, if the quality of beauty of sound be taken into consideration. For open tones on high notes, in the male voice, resemble shouting more than they do singing; and they have the added disadvantage of exposing the voice to a definite danger from forcing the tone. For some reason, male voices, which have been trained by women teachers, generally display this defect; possibly for the reason that the training of women's voices takes no account of open or covered tones in the upper ranges of the scale.

But if a man's voice is to be a tonally musical one, he must take active count of those very qualities—and the word "qualities" is used here advisably—for opened and closed notes reveal tone textures of marked divergence. A tenor's open notes should never extend beyond the altitude of F, fifth line (treble), and then only on the rarest occasions, and only in the interest of securing some tremendously dramatic effect. I have heard F-sharp and even G done in one or more instances, but these were sung by great tenor artists who well understood their own exceptional capacity for exceeding the average law. Baritones should make a seldom dared E-natural their limit for open tones; and basses would be wise to stop short on Middle C-natural.

It should not be assumed, from the foregoing, that tenors, baritones and bassos should sing all their tones open up to the notes mentioned; but reference has been made only to notes demanding exceptional dramatic intensity. Opening or covering tones, even in the easiest portion of the middle range, must be always determined by the musical feeling governing the passage, and by the sentiment of the text. We do not bawl out a tender declaration of love in the clarion, open tones of a stentor; nor do we coo a declaration of war in the covered tone caressings of a lover. In this, as in every other artistic relation of life, the question of taste is the determining factor. The difference between opened and covered tones may be accurately and definitely learned by any student through listening to phonographic records of the world's great male singers. There can be no mistaking what open and covered means, after hearing the voices of these artists, who never offend the musical ear by errors of either judgment or taste.

By Subtle Means

COVERING THE TONES of a male voice bears the same relation to its tone quality as does the button placed on the point of the fencer's foil—it softens the acerbity of its temper. An open, roaring sound of *oh,* for example, could readily be made of quite another temper by changing the *oh* into *oo.* The *oo* sound would automatically cover the *oh,* for the excellent reason that *oo* cannot be opened—it is a definite and permanently closed sound. For another example: an aggressively opened *a,* (as in *day*) on a high note, would instantly become more mellow and agreeable if covered into the sound of *e* (as in *see*).

But what, then, becomes of the pronunciation of the word intended? cries an objector. Ah, my friend, for an answer to that, I must quote you the old masters of *bel canto: "Pronunciation of words, on high notes especially, must be modified for the sake of beauty."* Note, please, the word: "modified," which does not mean changed; but which does mean made suitably flexible for the purposes of beauty. The *oh* was not made wholly *oo;* nor the *a* wholly *e;* but both *oh* and *a* were molded into the shape of *oo* and *e,* for the reason that the shape of *oo* and *e* are covered shapes. All capable and experienced male teachers of voice thoroughly understand this principle. Let us now extend it for the benefit of students.

We will take it for granted that the principal vowel sounds are: *ah* (father), *aa* (fat), *oo* (shoe), *oh* (so), *aw* (saw), *e* (meal), *ih* (mill), *eh* (met), *a* (may) *uh* (up). We will then, if you please, assume that both *e* and *oo* cover themselves—which they do. One cannot alter them without changing one to *a,* and the other to *oh.*

Next step: *ih, eh,* and *a,* cover into the sound and shape of *e.*

And *oh, uh, aw, ah,* and *aa* cover into the (modified) sound and shape of *oo.* (If you do not understand this at once, you may, perchance, blame the writer for not having made himself perfectly clear in what he intended to convey. But the writer, none the less, has no hesitancy in stating that, if the principle of this axiomatic law be painstakingly and persistently carried into daily practice, and over a sufficient length of time, the desired results will certainly be manifested.)

The first step, then, would mean that words whose predominating sound was represented by *oh, uh, ah, aw,* and *aa,* would be covered into the sound and shape of *oo.* Examples of such words might be: *roaming; flowing; slow;* and, *button; love; shove;* and *father; far; alarm;* and *tall; ought;* and *raw;* and, *shatter; talent; wrap.*

In the very highest notes of all male voices the covering of tones occurs farther and farther back in the geography of the mouth, as the pitch becomes more and more acute. On these highest tones the *e* and *oo* covering becomes modified into a broadening of these sounds into a less and less definite pronunciation. (It should be remembered, however, that the context on either side of a single or series of high tones scarcely ever fails to reveal the meaning intended, to the listeners.)

A Great Tenor Discoverer

THE TWO CLASSES of vowel covering enumerated above have long been the standard and accepted method of vocal procedure, in the training of male voices by legitimate teachers. But it remained for Enrico Caruso to invent and introduce another method—that of covering all vowel sounds in the high range, forward on the teeth, by modifying every known sound into the shape of *eh* (as in *let*), and by so mixing that sound with the vowel intended to be sung, so that thereby the word or syllable was brought to resonate directly on the upper front teeth. And this device has come into fashion with practically all the great artist tenors of this later day: Gigli, Schipa, Lauri-Volpi, Borgioli, Martinelli, and the lesser lights. The method not only carries with it a richly brilliant quality of tone, but it also appears to insure, in nearly every case, a valuable freedom and ease in the production and facility of high notes.

Bridging the breaks between falsetto and true tone, and covering the upper tones of the scale, are the two salient features which differentiate the training of the male voice from that of the voice of woman. That these two features exist cannot well be denied. That they are not widely understood is, unfortunately, all too apparent. That a practical grasp of their advantages is easily within the reach of readers of this article is a simple fact, readily to be proven by those sufficiently interested to put into practice the principles here laid down.

"The art of interpretation should taken up first as a cultural subject and then, as the technic of the voice becomes mastered, as a practical study separate from and yet simultaneous with the nical work."—GILDEROY SCOTT.

The Technic of Vocal Intensity

THE ELDER Lamperti said, "Intensity of breath pressure and intensity of tone are the basis of all expression in singing." Webster defines *expression* as "The act or product of pressing out"; and *intensity* as "Extreme force or energy." Therefore, we have the extreme force or energy of pressing out.

It goes without saying that there can be no intensity of vocal tone, without a great intensity of breath pressure behind that tone. It also goes without saying that there can be no worth while intensifying of that tone, however great the breath pressure behind it, unless the tone be amplified by the reflecting sound boards of the head cavities and of the chest. (The air passing through the narrow chink of the vocal cords produces only a very feeble sound, until it is augmented by its passage through the natural sound reflectors of the pharynx, the mouth, and the head spaces.)

Breath Intensity

THESE THINGS are accepted as axiomatic. What is not so generally understood is that force of breath does not necessarily mean force of voice; and that the schooled singer should be able to increase the force of his voice without spreading or enlarging the bulk of his tone; and that he also should be able to maintain an equal intensity of both breath and tone for his softest notes and for his loudest and highest notes. That is to say concretely that there should be as physically powerful a breath pressure behind a *pianissimo* note, or a *mezza voce* note, as exists behind a *fortissimo* note; or else there will be no intensity of either tone or expression in the *mezza voce* or the *pianissimo* note. The uninstructed singer presses his breath strongly for loud tones, but let downs his breath for soft tones, and so achieves sickly, colorless effects quite out of keeping with his virile louder sounds. The result is artistic futility. There can be no art where intensity of tone and expression are not uniformly maintained.

When this is granted, we come to the practical demonstration of its technic. It begins, naturally, with the breath—the pressing out of the breath. And just here is the rock on which the singer, who does not understand breath management, encourages disaster. He may inhale his breath properly, but he probably has not grasped the great fact that, between inhalation and exhalation, there occurs the necessity of holding the breath he has inhaled. Here lies the great point of breath and tone intensity. For it is the holding back of the breath which enables the singer to exert those delicate adjustments of the immense power of that held breath, which make for the emotional coloring of the truly intensified tone, be it loud or soft.

Position and Control

HOW IS IT done? Simply enough in theory; and really simply enough when both understanding and practice join hands.

"Bend the body forward sufficiently to loosen the muscles of the shoulders. Those shoulder muscles, when fixed or set, constitute the base of all physical inteference in singing. It will be found that this forward inclination of the body permits a forward position of the chest, and a horizontal lifting of the ribs. At the same time it induces that gentle sinking in of the lower abdominal wall, which is the final detail in the correct method of drawing in the breath, and on which the old Italian masters of *bel canto* insisted as an important factor in their methods." (This quotation is from "The Voice"; by Dr. Frank E. Miller.)

Now breathe for singing—take a deep singing breath, but, instead of actually singing, check the breath that has been taken. Do this a number of times. Observe what happens. It will be found that the chest has advanced, and, in advancing, has also spread out the lower ribs all around the body. The abdomen has retracted with the breath; and, whilst it remains retracted, it will also be found that checking the breath has tightened a wide girdle of muscles about the torso and, at the same time, has tensed the diaphragm with a well defined outward push. Here lies the key to the problem. That "diaphragm push," as all the great singers call it, is the seat of both breath intensity and tone intensity. The secret of the affair is to hold that "diaphragm push" continuously while singing. More than two score of the world's greatest singers have personally demonstrated this "push" for the writer. Without exception, *every great singer in the world employs it.* It is the *held* breath. It is gained by inclining the body forward while drawing in the breath, and by keeping the body so inclined in order that that girdle of muscles which holds back the breath may be brought into automatic operation. And it can be brought about in no other way that is either comfortable or natural for the singer.

The Retained Breath

HAVING TAKEN, adjusted, and balanced the held breath, begin to sing with it. Sing, for example, these words on any comfortable note: *A-ve Ma-ri-a; O-ra pro-no-bis.* This will not, in all likelihood, be easy at first. There will be a sense of fullness in the region of the lower chest (but not at the throat region). This is because the act of holding back the breath is new; but persevere, for the sensation of fulness will not endure for long. Sing slowly the syllables of the words indicated; dwell on each one, and, as the tone is maintained, try for a uniform intensification of the sound in singing both loudly and softly, and in the *mezza voce.* Try to withhold the tone from "ballooning" beyond its initial proportions.

Then sing each vowel sound in a long, sustained note in all the comfortable pitches in your compass, beginning *pianissimo,* swelling very gradually to a *forte,* and diminishing very gradually still to another *pianissimo;* being most careful to keep the tone of the same *size* throughout, and striving to infuse every gradation of sound with the same intensity you will exert in the loudest juncture. You will find this thinning process greatly aided by also intensifying the resonance of the head cavities in what, for lack of a better term, is called the nasal placement. With this aid you will soon learn to press the narrow and intensified tone like an extended, elastic blue flame toward any given part of the room or auditorium in which you may be singing. That is exactly what the great singers accomplish. Their tones press electrically forward always, and they remain always pressed forward with that same elastic, electrical resonance, whether the note be loud, soft, or *mezza voce.* They have accomplished this extended miracle of intensified emotion, by way only of an intensified tone produced by an intensified breath pressure.

"English cannot spoil singing, unless singers spoil English."
CLARA KATHLEEN ROGERS.

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When the Choir Sings Out of Tune

Some Causes and Some Cures

By Clifford Roberts

HOW WE ARE tortured when listening to a choir sing out of tune! But even the best of choirs get out of tune sometimes, and it is very seldom that we hear the rendering of an unaccompanied work with perfect intonation.

But "perfect intonation" sounds dreadfully technical; and "perfectly acceptable intonation" would be perhaps nearer the exact meaning. Singing flat is rather more common than singing sharp; and, though both are sufficiently unpleasant the latter is more nerve racking.

The trained ear, or even the naturally gifted ear, can detect a slight variation in pitch, long before the untrained or unmusical listener does so. But the singers themselves, how do they feel about it? They may be shivering from fright or just blissfully oblivious of their direful lapses. It all depends upon their individual make up.

A Preventive

THERE CANNOT be too strong emphasis on the importance of ear training for every singer; and of almost equal value is the much neglected art of listening. Every chorister should be trained to detect the slightest out-of-tuneness.

In unaccompanied singing there are at least two ways of getting out of tune. One part may get out by itself, going off at a tangent as it were, either sharp or flat. The result of this is decidedly more unpleasant than that of all the parts flatting or sharping approximately together and so to an extent keeping the harmonic peace even if the tonal barriers are rather badly demolished.

Here especially will be seen the importance of listening. Singers should be encouraged to realize the team spirit in their chorus work and should be trained to blend in tone and tune.

Seek the Cause

THE REASONS for getting out of tune are numerous and varied, and what is true of the soloist is true of the individual singers in a chorus.

As in many other everyday actions—and singing is really an everyday affair—three aspects enter into the problem. First and foremost is the mental aspect; then there are also the physical and the intellectual aspects.

To be sure of singing in tune the singer must get himself on the right mental plane. This is very often done unconsciously, and the singer may find it unnecessary to make any special effort to get himself in form. The inspiration of the moment may be enough to raise his mind to a suitable plane. In common parlance, the "right frame of mind" may adequately express this psychological condition.

Now to get into this right frame of mind may require some effort. The performer may feel tired, he may be nervous, or he may find it difficult to concentrate. Even the most experienced artist at times may have to overcome an initial inertia, before feeling quite at home in his song. The first mental effort may not thoroughly succeed. Fear may be strong enough to prevent the singer from getting completely upon the right mental plane. There may be lack of inspiration or a pernicious indifference; but the will to rectify the mental attitude must be there until the difficulty has been entirely overcome.

Action and Reaction

THE MENTAL attitude obviously will act upon the physical and intellectual factors, and they in their turn will react upon it. These three factors are a veritable undivided trinity. Tiredness is first of all a mental state before it becomes physical. If it can be checked in the mental state, it will not pass on to the physical. It is better not to practice when feeling tired, unless this tiredness can be overcome almost at the outset.

The act of singing is physical. It is affected by the mental state and is greatly influenced by the intellectual capacity and also controlled by it.

If the singer is not mentally braced up, the physical effort will most likely fall below par, and flat singing may result. On the other hand, the mental condition may be strained or braced up too much so that the physical action is just out of control. Excitement or nervousness may be the cause. The result will be that too much effort is made, the physical action is strained and then sharping of pitch occurs. The remedy in this case obviously lies in exercising restraint.

In some cases of faulty intonation the intellectual faculty may come to the rescue and adjust matters. When the singer realizes he is sharp or flat, he may use his intelligence and proceed to rectify the fault according to his knowledge.

The singer must be able to use his intellectual faculties to their fullest extent. First of all, he must realize he is out of tune; and, having become aware of it, he must attack the fault by adjusting the mental condition or by controlling the physical actions.

Much in Little

TO SUM up:

Good intonation depends on the three factors and may be affected by all or any of them.

The best results will appear when all three conditions, mental, physical and intellectual, are ideal.

The mental attitude must be right. If the singer does not "feel like it," he must endeavor to brace himself up to meet the exigencies of the moment. If he fails to do this, the physical condition may suffer and the intonation will stand a good chance of becoming faulty.

The physical condition must be good. Yet the singer may feel in form and even inspired, and, if his breathing is not under proper control, he may get out of tune. Good breathing is the foundation of good singing, and the singer must have proper tuition in this most important subject. A proper intellectual equipment covers a knowledge of good breathing and the means of applying that knowledge, as well as the power to reason and find a remedy for any fault which may appear in the physical or mental capacity. Much bad intonation could be obviated, if singers knew how to listen to their own efforts.

In the case of accompanied works, the accompaniment must be listened to and the singer's sense of tonality be kept in touch with it. For unaccompanied works, this sense of tonality must be developed in the team spirit.

To Couple or Not To Couple?

By Charles N. Boyd

IN THE DAYS when tracker actions were universal, couplers were a fearful and wonderful adjunct for the player. Only those organists with strong, tireless fingers dared risk the key resistance the couplers of those instruments involved. Now, with modern actions, every organ is provided with an array of unison, sub, and super couplers, which add nothing to playing difficulties and often add much to the musical effectiveness of the performance. But, since couplers are mechanical devices and not "speaking" stops, their value is sometimes underestimated by the player.

The "Swell to Great unison" (8′) coupler, is the manual coupler most often used, sometimes without due consideration. If, as sometimes happens, the Great organ is equipped with only one or two stops of rather thin tone, the player may do well to couple frequently to the Swell in order to borrow some desirable tone qualities from that manual. Furthermore, there is a possibility of shading which is denied when no pipes of the Great organ are enclosed.

With a fully equipped Great organ there is no reason for the invariable use of the Swell coupler at 8′ pitch. With the super-octave coupler the situation is different. A fair amount of tone on the Great organ may be brightened most advantageously by coupling some Swell stops of appropriate tone at the upper octave. This procedure is often preferable to the use of the heavier four-foot stops found on some Great organs, and is frequently desirable in hymn-tune playing for congregational singing, where the control of the brighter tone by the Swell shutters is welcome. The sub-octave coupler finds much less frequent use under these circumstances, as the lower octaves thicken the tone to or past the danger point.

Interest in Variety

THE 16′ COUPLER is frequently useful on solo melodies of medium or high range. In orchestra such a melody is sometimes assigned to violin or flute with a clarinet in the lower octave, or to violins with violas, violoncellos, or a wind instrument in the lower octave.

On two-manual organs the player cannot afford a tone quality for each octave, as he might on a three-manual instrument, but the use of the same quality in the lower octave is often preferable to a thinner eight-foot solo. The player needs to give careful attention to the use of the 4′ coupler for solo melodies or combinations. Sometimes a better effect is obtained by using a single four-foot stop, which means relatively less tone in the upper octave than the four-foot coupler which duplicates each eight-foot stop in its upper octave.

Some pleasant effects are possible with eight-foot stops on one manual coupled to one or more light string stops in the upper octave of another manual. A registration so popular with many players that it is sometimes over-used is a soft string stop or combination with both 16′ and 4′ couplers drawn on the same manual, suggesting the effect of divided strings in the orchestra. As a rule this device should be restricted to harmonies which remain fairly well in the middle of the keyboard. For the best effect, the harmonies should be comparatively simple, consisting mostly of triads and their inversions; no sharp discords.

Do Not Neglect Experimenting

ONE OF THE BEST suggestions to any inquiring organist would be to try out the effect of the couplers, singly and in combination, with all sorts of speaking stops, also singly or in combination. In this way the possibilities of a small organ may be extended considerably, especially if the player remembers that it is sometimes allowable to play a passage an octave higher than it is written, using 16′ couplers, or an octave lower than written, using 4′ couplers. With three- or four-manual organs the possibilities are practically limitless, using the devices suggested above, and borrowing stops from another manual at 16′, 8′, and 4′ pitches with the dual object of combining tone qualities and pitches.

In trying out these combinations the use of the Swell shutters should always be kept in mind. A combination with closed shutters may be absolutely ineffective, but made valid by opening one set of shutters more or less.

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Nearer My God to Thee

By Mrs. W. Henry Herndon

Author: Mrs. Sarah Flower Adams, 1805-1848, was a native of England. Her ambition was to be an actress of the highest type; and her greatest triumph on the stage was when she played the part of *Lady Macbeth*. Illness ended her stage career, and she then followed the lure of a literary life. Although she never succeeded in becoming a real poet, she had a fine gift for lyric verse.

This hymn was written in 1841 and is based on the story of Jacob, as told in Genesis 28: 10-19. When Christian travelers are touring Palestine, they stop at Bethel, where Jacob had his dream, and sing the song.

The song was the favorite of President McKinley, and its words were his last. The band played it when the Titanic was sinking. It has been played or sung on other important occasions too numerous to mention.

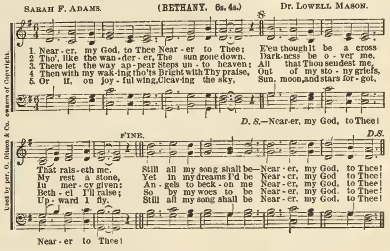
Tune: "Bethany" was written by Lowell Mason, in 1856. The popularity of the song increased after this music was written. However the words are still occasionally sung to other tunes. Lowell Mason has improved and elevated American Church music perhaps more than any other man. Most of his hymn tunes seem to be a natural outgrowth of the word text.

Interpretation: The lines are written in dimeter and trimeter; but the tune lengthens it into common meter.

The song opens with a cry of the soul for divine help, pleading human insufficiency; and it closes with a gleam of exaltation. Although its literary worth is much debated, it is very singable and its merits outweigh the defects. It has been called a perfect hymn because of its simplicity, vividness, and strong feeling. These characteristics should be portrayed in singing the song.

Nearer, My God to Thee.

Sarah F. Adams. (BETHANY, 6s. 4s.) Dr. Lowell Mason.



1. Near-er, my God, to Thee Near-er to Thee; E'en though it be a cross
2 Tho', like the wan-der-er, The sun gone down, Dark-ness be o-ver me,
3. There let the way ap-pear Steps un-to heaven; All that Thou sendest me,
4 Then with my wak-ing tho'ts Bright with Thy praise, Out of my sto-ny griefs,
5. Or if, on joy-ful wing, Cleav-ing the sky, Sun, moon, and stars for-got,
D. S.—Near-er, my God, to Thee!
FINE.
D.S.
That rais-eth me. Still all my song shall be—Near-er, my God, to Thee!
My rest a stone, Yet in my dreams I'd be Near-er, my God to Thee!
In mer-cy given: An-gels to beck-on me Near-er, my God, to Thee!
Beth-el I'll raise; So by my woes to be Near-er, my God, to Thee!
Up-ward I fly, Still all my song shall be Near-er, my God, to Thee!
Near-er to Thee!

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The Then and Now of the Organ

By Charles M. Courboin

The popularity of the organ is a comparatively recent thing, and it is growing all the time. The tremendous demand for better instruments has resulted in remarkable progress in the building of the organ. There has been a surprising increase in the number of organ students as well as in the addition of organ departments in our music schools.

Free organ recitals have been a tremendous help in acquainting the public with the organ; and then there has been a definite, direct movement to improve the instrument. There is constant experimentation, constant change taking place—until today the organ has become possessed of amazing power and untold strength.

Another reason is the care that organists are taking with their programs. They are becoming wiser in their choice of compositions. Of course program making is tremendously important in winning over an audience. For instance, one should not use two consecutive numbers that are the same in mood and characteristics. If this is done, monotony will be one result, and a cold audience another. The way to make up a program is to change the mood of the compositions. Go from one mood to another. If a heavy composition is used first, be sure to follow it up with something light. In this way the audience becomes better able to perceive differences and to appreciate them.

Of course, there is a lot to be done in the field of organ compositions. Organ music is so likely to be cut of the same pattern that it should become the duty of every composer to draw a line between the mushy sentimental stuff that characterizes most organ music—and the severe stuff that is the other extreme. Then we will have our perfect compromise.

—*The Musical Digest.*

* * * * *

"I imagine that it is possible for a man to be a great painter and at the same time to steal chickens. But I cannot believe that the man is a great painter because he steals chickens. So, if anyone should tell you that, because you are musicians, young artists, you are above social and moral laws, do not believe them. It is quite possible to lead an exemplary life and still be a good musician."—Dr. Howard Hanson.

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Music in an "Unmusical" City

By Floyd C. Evans

WATERBURY HIGH SCHOOL SYMPHONY ORCHESTRA

TEN YEARS ago there was no music in the high schools of our city. I had just come from a mid-western city, where I had supervised and directed the high school orchestra. My present appointment was not in the music work, but, shortly after the opening of school I was invited to start some kind of music in the high school. Soliciting members from the student body, we were able to begin rehearsals with about twenty pupils. Having a genuine love of the best in music literature and trying to impart my knowledge to my young charges, I announced after a few rehearsals that there would be no more time spent on jazz (rag-time, as it was called then). At the next rehearsal I found that nearly half of the organization had evaporated. However, I kept on little by little and found that an awakening and a growing understanding for the higher forms of music were becoming apparent.

We were able to give a public concert at the end of the first year's work and from that time have established an annual concert which has taken place during National Music Week for the last seven or eight years. The membership of the orchestra has grown to the proportion of a symphony, with complete instrumentation including English horn, oboe, bassoon, violas, harps, and so forth. Our concert this year was given in one of the spacious music halls of the city, as the stage in the high school auditorium proved inadequate to accomodate the one hundred and ten players in the organization. The unusual instruments, just mentioned, have been purchased from time to time from the proceeds of our concerts.

Correlating Studies

IN CONJUNCTION with the instrumental training, I have outlined a course in "theory of music," as I call it. In this I correlate the course outlined in the orchestra classes with history of music, harmony and appreciation of music. I require two years of "theory" of all pupils taking orchestral or band training. In these classes we study overtures, symphonies, suites, operas, and so forth, and I find that the pupils learn to appreciate and enjoy the best in music.

Time and time again the boys and girls have reported constructively and destructively on a radio program which they had heard the previous evening. In the class room I have better results with the phonograph than with the radio. The programs given over the radio with the view to class room instruction usually are not in accord with the course I have outlined for my classes. When one is allotted one hour a week for each pupil, it is impossible to turn that hour over every week to radio programs, and other pupils, who come for music at a different hour never have the opportunity of hearing the program. With the phonograph records, on the other hand, one may repeat as many times as one likes. Or certain portions may be played over and over until the pupils are able to grasp all the important points in the selection.

The instruction given to the classes is carried into the homes, and the pupils discuss their work with their parents. The younger brothers and sisters become interested in hearing about the orchestra and desire to study an instrument in order to be ready to play it when they enter high school.

As stated before, the annual concert which is given during Music Week is the outstanding musical event of the year, and is anticipated by performers and audience alike. We try to make the concert of as high a standard as possible and offer no cheap inducement toward attendance, such as dancing afterward. Reserved seats are sold from fifty cents to a dollar and a half, and the players and ushers, the men in their uniforms of dark coats and cream colored trousers and the girls in cream colored skirts and dark blue jackets, lend atmosphere and dignity to the performance. Many in the audience wear evening dress, and this gives the pupils training in the cultural status of such an affair.

Good Work Rewarded

AS AN AWARD for loyal members, pupils who have played in four concerts are recommended to receive the official emblem (similar to the ones which are earned in athletics). These emblems may be worn on their sweaters, and woe to the individual who makes an uncomplimentary remark about them! With the emblems they receive also gold keys on which are embossed the letters of the particular high school orchestra of which they are members. The awards are presented at the concert by the superintendent of schools or by some city official and are coveted by the pupils to much the same extent as are the diplomas at the June graduation.

In September, 1926, our orchestra was entered in the contest held at the Eastern States Exposition, Springfield, Massachusetts, and it was awarded first prize with a grade of 91. In the same contest, 1927, our mark was 92, first prize. In 1928 we were rated 95 and were given a beautiful silver cup as a permanent trophy, having been the orchestra with the "highest average score for three years." We did not enter in 1929. In 1930 we tried again, and not only won first place for the fourth time, but raised our final score to 96!

Interest in the organization and what the work is doing to elevate the community, may be gauged by the following conditions:

a. We were notified just recently that there has been placed to the credit of the high school symphony orchestra an endowment from which a yearly prize is to be given to "that senior boy or girl who has shown the greatest progress in music, who has given most to his or her school musically, and who has been a member of the Consolidated High School Symphony Orchestra for at least three years."

b. A local paper said editorially some time ago: ". . . in a way the work presented by the high school orchestra is of far greater importance to the community than the bringing here of artists' concerts, as it adds just that many more young people to the city who have been trained in the better forms of music literature and who will themselves become a more appreciative and intelligent audience."

ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. How are reeds in reed organs tuned? How are different tone colors produced in reed organs? Are there any supply houses in the United States which deal in reeds and reed organ parts? Why are all reed organs made with the keyboard beginning and ending with "F"? What would be the lowest price possible on a small organ with all used pipes and mechanism, with the following sets completely unified and duplexed: Open Diapason, Gedeckt and Salicional? If one had an opportunity to buy some pipes from an organ built by Hutchings about forty years ago, what would be a fair price per set? Can you give me the names and addresses of any organ factories dealing in either new or used organs, in California?—G. L. R.

A. Reeds in a reed organ are tuned by scraping or filing near the point of the tongue to sharpen and near the shoulder of the tongue to flatten. The tone color in a reed organ is affected by the size of reed, size of reed cell and thickness and shape of the tongue of the reed. We are sending you by mail information as to where reed organ parts may be secured. Reed organs that are equipped with pedal boards usually have the same manual range as pipe organs, beginning and ending on "C". On reed organs without pedals the extending of the compass down to "F" is probably done so that the notes below "C" may be available in the absence of pedals, and in some cases, 16′ stops. The price for a used instrument of the type you mention would depend entirely on circumstances connected with any particular instrument for sale. In some instances they might be bought for as low as five hundred dollars, plus transportation and installation costs. A fair price for the used pipes would probably be about fifty dollars per set. We are sending by mail information in answer to your inquiry in reference to organ factories in California.

Q. My problem is chiefly organ registration. I have opportunity for practice on an organ of which I enclose specifications. What stop should I use when the music calls for Great—soft string? or, Swell—soft string? What is the meaning of Quintadena 8′? Nazard 2⅔′? Is there much difference between Voix Celeste and Vox Humana? Can one be substituted for the other? Though the Tremolo stop is under the Swell, it seems often to affect the Great also. Should this be so? Why the groups of stops, piano and mezzoforte? What is the use of Swell to Great, Great to Pedal and so forth? Are these couplers? What can be substituted for Pedal—Violoncello? In Farmer's "Mass in B-flat" pedal is indicated only on page 18 of the Latin-English version. Is not the pedal used otherwise?—M. N.

A. Unless your Dulciana stop has a string quality you do not have any string tone in the Great Organ. On the Swell organ use Salicional or Salicional and Voix Celeste. The Quintadena is a stop in which the 12th or second upper partial tone is present in a pronounced degree along with the fundamental tone. As the stop is rather unusual in small organs, we are inclined to believe yours to be a synthetic stop formed by a combination of Stopped Flute 8′ and Nazard 2⅔′. Nazard is a stop speaking the 12th above the fundamental tone, that is when middle "c" is played the note heard is "g," the 12th note higher. Voix Celeste is a labial or flue pipe tone and is produced by two sets of pipes, one slightly out of tune with the other, producing a "wave" in the tone. Vox Humana is a reed stop more or less imitative of the human voice, from which its name is derived. The Voix Celeste may be substituted for it, though it is not imitative of the stop. It is rather unusual for the Swell Tremolo to affect the Great stops, unless the same stops are duplexed between Swell and Great organs. Your specification does not indicate this to be true in this instance. Perhaps you have Swell and Great stops drawn at the same time with the Swell to Great coupler drawn, in which case the Swell tremolo, if in use will be effective on the Swell stops playing through the coupler. The groups of stops piano and mezzoforte probably indicate stops that may be changed in groups by a combination piston. Great to Pedal, Swell to Great and so forth are couplers, and are effective as the name indicates, for instance Great to Pedal indicates that the stops in use on the Great are effective in the Pedal through the Great to Pedal coupler and so forth. These couplers are used when the stops of the respective manuals or manuals and pedal are to sound together. You do not have any stop in the Pedal organ that can be used to give Violoncello effect. As this is usually an 8′ stop, you might use Flute 8′ not as an imitation but as a substitute. Another substitute to be used might be the Salicional and Voix Celeste of the Swell coupled to pedal by means of the Swell to Pedal coupler. The indication for Pedal in Farmer's "Mass," to which you refer, is probably intended to show that use of Pedals is necessary. Such use would not be confined to that one place.

Q. I am very much interested in the organ, and have the use of a three manual organ of which I enclose specification. Being financially unable to take lessons, I have been studying it out for myself. Would appreciate it very much if you will send me some combinations and helps on the playing of this organ. What is the meaning of "plus" and why the fractions included in the pitch of some of the stops?—D. M.

A. The specification of the organ indicates it to be duplexed and unified. As a help we will try to give you a general idea of pitch and tone color. Stops of 8′ produce normal pitch, the same as the piano. 4′ stops produce a tone one octave higher, 2′ stops two octaves higher, and 16′ stops one octave lower than normal pitch. The stops with fractions, to which you refer, are stops that speak some other note than the unison or one of its octaves; for instance, a stop at 5⅓′ pitch speaks a note between normal pitch (a fifth above it) and the first octave above it; a 2⅔′ stop speaks a note an octave above the 5⅓′ stop, or a note between the first and second octaves above normal pitch. Diapasons 8′ and 4′ pitch are foundational organ tone suitable for accompanying hymns and so forth. They may be augmented by the addition of light flutes, mild strings and so forth. Violin indicates a stop of stringy quality; Vox Humana a suggestion of the human voice, and stops such as Clarinet, Orchestral Oboe, Trumpet and so forth suggest the instruments after which they are named. We do not recall having seen the "plus" sign to which you refer. Perhaps some of your 16′ stops are effective only as far down as "Tenor C" while other are effective throughout the range of the keyboard.

Q. I have been asked to give a talk on the organ before our Music Club including some information about the first organs in America. Will you advise me where I may find material for this talk?—M.

A. You may find material as follows: Information about Brattle Organ in Chapter X of "The Organ and Its Masters," by Lahee; a newspaper clipping which we are sending you by mail with a request that you return it to the Editor of this column when you are through using it: "The Story of the Organ," by C. F. Abdy Williams; "Complete Organ Recitalist," by Westerby. The following is the information we have been able to secure in reference to the largest organs in the world: The two largest organs in the world are those in Convention Hall, Atlantic City and the Wanamaker Store in Philadelphia. Information as to the exact size of the latter organ is not available, but we are of the opinion that the Atlantic City instrument is the larger of the two instruments. Our information indicates that this instrument has 935 speaking stops; 32,913 pipes; seven manuals; and uses motors equalling 430 horse power. Third place goes to the organ in the Cathedral at Passau, Germany, which contains 208 speaking and 2 "borrowed" stops with 16,105 pipes. Fourth place—Century Hall, Breslau, Germany 187 stops, 15,133 pipes. The fifth place lies between the instruments in St. Matthew's Lutheran Church, Hanover, Pennsylvania with 237 stops and 12,773 pipes and Cadet Chapel, West Point, New York which contains between 12,000 and 13,000 pipes but definite information not available. Another organ of similar proportions is that in Yale University, with 237 stops and 12,549 pipes.

Q. I would like suggestions for a suitable opening voluntary and offertory for a Thanksgiving service—good, but not difficult. Would like to use chimes in one at least.—L. R. W.

A. Organ compositions having special reference to Thanksgiving are somewhat limited in number, but works of a bright joyous character are appropriate though not specially intended for Thanksgiving services. Some numbers that might be used include: *Thanksgiving*, by Hosmer; *Thanksgiving*, by Demarest; *Harvest Thanksgiving March*, by Calkin; *Thanksgiving March*, by Lemare; *Jubilate Deo*, by Silver; and *Jubilate Amen*, by Kinder.

Numbers including use of chimes, but without special Thanksgiving significance are: *Nocturne*, by Gillette; *Day Dream*, by Lacey; *Voice of The Chimes*, Luigini; *Moonlight*, by Kinder; *In the Cloister*, Lang; *Memories*, by Demarest.

Q. I have been asked to conduct a choir of Junior Girls (a "teen" age group) in one of the churches. Can you give me suggestions for the organization and management of such a group? And will you suggest some unison and simple two part numbers that would be suitable for girls' voices?—A. J. S.

A. We suggest your calling a meeting of the girls who might be interested in the organization of such a choir. In order to create additional interest, the choir might be organized with officers such as President, Secretary, Treasurer and Librarian. There might also be committees—for instance one on membership. If the members of the choir have not been instructed in sight-singing, that feature might be included in their training, in addition to vocal exercises for acquiring good tonal quality. The following books might be found useful in your work: "Melodia," by Cole and Lewis; "Methodical Sight-Singing," by Root (3 volumes); "Sight-Singing," by Damrosch; "Voice Culture for Children," by Bates; "Tuning up Exercises for Vocal Ensembles" (Women's Voices), by Maybee; "Junior Choirs," by Vosseller. The Publishers of THE ETUDE will send you catalogs of musical material for the type choir you mention.

Bands and Orchestras

(*Continued from Page* 19)

tor today. You may go."

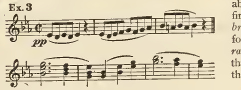
"Some years later," Berlioz wrote, "when I was to present the overture in concert for the first time, Habeneck happened to be in the greenroom of the Salle Herz the evening of the concert. He had heard that we had rehearsed it without the wind instruments for the wind players had been called away for military service, they being members of the Garde Republicaine Band. 'Good,' said he, 'there will certainly be a catastrophe at the concert this evening. I must be there.' When I arrived the wind instrument performers surrounded me; the idea of playing an unknown work without rehearsal rather terrified them. 'Don't be afraid,' I said, 'the parts are correct; you are all gifted players; watch my baton as often as you can, count your bars carefully, and everything will be alright.' Not a single mistake occurred. I started the *allegro vivace* in the whirlwind tempo of the Transteverine dancers. The audience shouted, 'Bis!' We played the overture over again; it was even better done the second time. As I later passed through the greenroom Habeneck was standing there, looking rather disappointed. I could not resist the temptation to fling at him: 'Now you can see how it ought to go!'" It is also of interest to record that the opera was a failure when produced under the direction of Habeneck but later scored successes when presented under the direction of Liszt and Von Bülow.

Wagner's Ideas

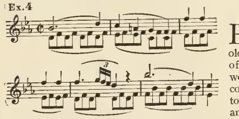
WAGNER APPLIED the apt terms *naïve* and *sentimental* to the two species of *allegro* commonly found in classic overtures and symphonies. Mozart's *alla breve* movements best represent the *naïve* form of the *allegro*. Mozart expressly desired that these be played as rapidly as possible and it is recorded that, upon one occasion, he, by his insistence, drove the musicians into a rage, so that they played the overture to his "Marriage of Figaro" at a pace they had thought to be impossible. He then commended them by exclaiming: "That is splendid! Let us take it still quicker this evening."

This movement is an absolute *allegro* (or *presto*) and the figuration throughout is such that no change of tempo is required for its performance.

Ex. 3



Ex. 4

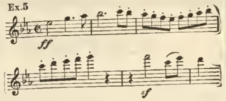


Examination will conclusively convince one that the contrasting second subject (Ex. 4) possesses the same characteristics as the themes employed at the opening (Ex. 3) and that it should move along at the same irresistible pace. The composer relied entirely upon mere changes in dynamics to secure the desired amount of expressiveness.

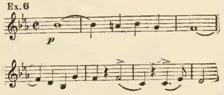
This restless and persistent movement can be depended upon to create a certain excitement, but no other emotion is so likely to be induced by it—no opportunity is afforded to sentimentalize.

Another notable example of this form *allegro* is to be found in the popular overture to "Russlan and Ludmilla" by the Russian composer, Glinka.

Ex. 5



Ex. 6



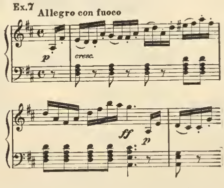
It can readily enough be perceived that the second subject (Ex. 6) requires no slackening in speed for its proper presentation. This brilliant overture does not at any point display a sentimental character—there occurs no reasons for stemming its onrushing pace. Expression is attained solely by the various modifications of dynamic intensity. While these two overtures close with a considerable increase of speed, it is significant that the restless *allegro* of Mozart's overture to "Don Giovanni" closes with an unmistakable touch of the sentimental. Since the first portion of the opera is also in *alla breve*, but at a much slower tempo, it was found necessary to make a decided *rallentando* at the close of the overture so that one tempo would merge smoothly into that which was to follow.

A New School Appears

BEETHOVEN, WEBER, and other later composers began to desert this older *classical* form as the romantic school of composition began to develop. They were the forerunners of a new style of composition which took a decided turn toward the sentimental. In the performance of the works of this later school we cannot rely solely upon contrasting dynamics, for here, modification of tempo becomes an absolute necessity. A Weber *allegro* contains both rapid figurated and broadly sustained *cantilena* movements and each must receive individual treatment according to its thematic and emotional character.

If we examine the first and second themes of the *allegro* from Weber's *"Oberon" Overture* we can readily see that they are totally dissimilar in character—both rhythmically and sentimentally.

Ex. 7



Certain it is that the opening of this movement (Ex. 7) possesses all the characteristics of the true *allegro*—the highly

(*Continued on Page* 56)

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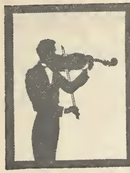

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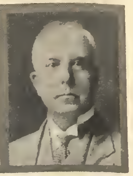

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Carved Scrolls

The Violinist's Etude frequently receives letters from violinists who have violins with carved scrolls instead of the conventional scroll. Many of the owners of these violins seem to think that these carved scrolls give the violin a greatly added value. If the scroll were carved on a famous old violin of a master violin maker, the violin would be a rarity, and consequently valuable.

Violins with carved scrolls are not extremely plentiful, but there are some which were made by the masters, and a great many that were made by factory makers, such as those in the Mittenwald in Germany, and in the Mirecourt region in France. Amateurs are also very fond of carving these heads. I have seen several good carved portraits which had been made by the makers for some friend or customer.

The character of the scrolls differs greatly. Some are of animals (lion heads being favorites), human beings, griffins, angels, dragons, devils, and so on. Violins with carved heads vary in price according to the quality of the violin, and the skill with which the scroll is carved.

Some violinists are very fond of these carved scrolls, while others simply will not own or play an instrument so "decorated." I remember that the first violin I owned, had a lion's head in place of a scroll. I was quite proud of it and lost no time in taking it to a rehearsal of an amateur orchestra in which I played. Suddenly an old violinist who had played in Europe, spied the lion's head. He lost no time in taking me aside. He tapped the lion's head and said: "Say sonny, get that thing out of here, or the boys will chase you out." I followed his advice, and on his recommendation, had the lion's head sawed off and a conventional scroll grafted on in its place.

However, occasionally professional violinists of good rank own violins with carved scrolls, and use them in public. I remember an orchestra leader in Columbus, Ohio, who had a very fine violin with a carved scroll representing an old man, with a bald head and bushy beard. It was a masterpiece of the carver's art, and its owner used it constantly in solo and orchestral work.

One of these carved heads ornaments the scroll of a remarkable three-quarter size violin, as shown below.

This noted violin was made by Jacobus Stainer in 1665, and was given to the Duke of Edinburgh by his mother, Queen Victoria, and was the instrument on which as a boy he learned to play. The tone is of exquisite quality, and very large for a three-quarter size violin. It is valued at $1,200.

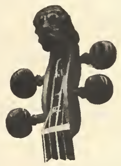
While professional violin makers in this country rarely put carved heads in place of the ordinary scroll, except to fill a special order, American amateur makers are very fond of thus ornamenting their violins, although they make a scroll of this kind only occasionally.

Mr. Russell Krueger, of Los Angeles, who has made much study of the subject of carved scrolls, in which he has consulted many noted works, writes to the Violinist's Etude on the subject. He is the possessor of a violin with a remarkable carved scroll, which he has not yet been able to identify. His letter follows:

"Noted with interest your reply to J. P. B. on Carved Scrolls in the Etude for August 1933, page 552.

"The subject of ornamentation, particularly in regard to carved heads on violins is one that seems obscure and little mentioned in most books on violins and violin lore. I am the owner of an instrument with a peculiar carved head which so far has defied definition, being neither animal nor human, rather more like some sea monster or serpent. Delicately carved with eyes of turquoise set in by gold or brass mountings it presents a rather unique effect. Being of course interested, led me to do considerable research on the subject, the result of which you may pass on to J. P. B. who is evidently in the same dilemma as myself.

"I might say to J. P. B. and anyone else in similar circumstances that he cannot be too careful in deciding what authority to consult on the matter. There appear to be as many spurious authorities as there are violins, and to consider seriously the opinions of any of these would be a mistake. One of these paragons of perversity, assured me solemnly that carved heads were *common,* though the whole collection in his store did not number one among the number. He of course did not know what I knew, that in the combined collections of two of the largest dealers in old violins in America, the catalogue of one showed one carved head in 374 old violins, while the catalogue of the other had four carved heads in 235 violins. This is a total of five carved heads in 609 old violins or one carved head for about every 122 ordinary scrolls.



A BEAUTIFULLY CARVED SCROLL

"In 'Critical Documentary Dictionary of Violin Makers,' by Poidras, he lists only nine makers who carved heads at times, in place of the regular scroll. This in a number of makers that must total into the hundreds who did not carve heads. This list however is not complete. One of the catalogs to which reference has just been made contains a couple of names of makers who carved heads, who are not listed in the other book. The complete list reads: Gasparo da Salo, Jacobus Stainer, Martin Grobluz, Leonhard Maussiell, Marcus Stainer, Turner (London), Brugere, Castagneri, Richelme, Dalinger and Albani. Finally, according to Heron-Allen, in 'Violin Making As It Was And Is,' the great Stradivarius himself is supposed to have carved heads on rare occasions. It is interesting to note in this connection that according to Katherine D. Cather in her story, 'Whittler of Cremona,' in St. Nicholas for October, 1916, that it was Stradivarius' amazing carving ability, plus some jibes of friends about his singing, that led him to conceive the idea that he might make violins. He sought out Amati and when Amati saw his clever wood carving ability he took Stradivarius in, and taught him to make violins. Duiffoprugcar of Bavarian birth, but whose mature work was done mostly at Lyons, France, also carved heads.

"From 'Violin Making' by Heron-Allen, page 165-7, another mode of ornamentation once very much in vogue, but now entirely obsolete, is the practice of inlaying. The instruments were inlayed with views, medallions, crests or fancy designs.

"Jacob Stainer was the most frequent adopter of this form of ornamentation, and his followers of the German school have very freely reproduced this peculiarity of their great master, his favorite form being the lions' head, but not unfrequently seems to have executed human and other heads, probably reproductions of the crests of patrons for whom the instruments were made. There exist also instruments with carved heads by Stradivarius; they are beautifully executed, but inestimably rare. Perhaps the most celebrated ornamental violin whose fame has reached us of later days, is Ole Bull's celebrated Gasparo da Salo. Its head, finger board, bridge and tail piece, we are told, were magnificently carved by the illustrious Benvenuto Cellini.'"

Strings and Their Ailments

By Douglas Batterbury

MANY VIOLIN PLAYERS may have noticed that at different times and periods the strings on their instruments develop what might be termed "ailments" of one kind or another. It may be that while the G and D strings are clear and true, the A and the E are squeaky and metallic; or while the latter two give satisfaction, the G and the D buzz and rattle. Or again, it may happen that right from the start the G string has chronic "buzziosis," so that when the low notes are played on it, there comes forth a most disagreeable sound, entirely lacking in those qualities which make up a full, resonant G string tone.

Let us for a moment assume the rôle of doctor, and diagnose the main possible complaints of the four strings, suggesting for each, where possible, curative treatment—and thereby, incidentally, ensuring a peaceful frame of mind for the player.

The E String

WE FIRST CONSIDER the E string. Its chief ailments generally consist of squeaky tones, especially in the upper register; a harshness or hardness, sometimes on certain tones, sometimes throughout the entire register; and a metallic quality on the open string.

The squeakiness may be due to several causes. If the violin is new and musical tone has not been thoroughly "played into it," there is almost certain to be a tendency towards squeakiness, especially in the high notes. If such is the case, a course of bold strong playing will usually clarify the tones. If, however an instrument in constant use develops this trouble it is probably caused either by an accumulation of hardened resin on the playing section of the string, resulting in a slippery surface which cannot be gripped by the bow, or by the bow itself not being sufficiently resined. In the former case, a thorough cleaning of the string with a little turpentine on a cloth will cure the trouble; in the latter, a little more resin on the bow will no doubt remedy the difficulty.

The harshness or hardness in the tone of the E string can usually be traced to a sound post wedged in too tightly. This has the effect of robbing the wood of all elasticity and the tone consequently loses roundness and color. If investigation reveals a tight sound post the necessary adjustment should result in great tone improvement.

The metallic sound on the open E is probably due to the nut (over which the strings pass into the peg box) having become worn at the groove, so that the string touches or practically touches the finger board at that point. Thus, when it is vibrated, the string will strike the finger board and give out a metallic sound. In this case a new and, if necessary, higher nut should be procured.

There may be other slight difficulties with the E string but those just enumerated comprise the main ones.

The A String

THE A STRING, especially the standard gut string, causes comparatively little trouble. Its chief ailments seem to consist of a hoarseness or thickness of tone and sometimes an uneven vibration, sounding something like a "wolfe" note, which is extremely unpleasant to the ear.

If the instrument is new, the thick tone first mentioned may clear with playing. If the violin has been well played, this "hoarseness" may result from the gauge of the string being too heavy, and in this case a lighter one would undoubtedly give a clearer tone.

The other cause of complaint, an uneven vibration, is almost always the result of a faulty string—that is, a string which has not been wound properly and is of irregular diameter. Such a fault may occur in a good string as well as a cheap one. In this case reversing the string (attaching the peg end to the tail piece) will often eliminate the trouble. If not, the only procedure is to fit a new string.

The Wound Strings

THE CHIEF COMPLAINT of the D and G strings (we are considering the aluminum D and wire wound G) is a tendency to buzz. In damp weather (unlike human sufferers from rheumatism and bronchitis) these two strings seem at their very best, while in dry weather or after exposure for any length of time in a warm, dry room, they develop a buzzing of a most virulent form. Sometimes, however, this fault in one or both strings is chronic (the G string is the principal victim), and temperature conditions have no effect one way or the other.

There is nothing more irritating or disheartening to the player than a buzzing G or D string and unless he knows the real reason for this trouble, he may put himself to all kinds of expense trying to eradicate it—and still not be certain of doing so. Sometimes, if he is using an inexpensive G or D string, he will try an expensive one. And, while the expensive string at first is clear and sonorous, it is quite likely in time to become a prey to the same disease as the cheaper one.

To understand the cause of this trouble, it is necessary to consider the construction of the aluminum or wire wound string. This string consists of a length of gut wound tightly with metal wire. Now gut contracts when the surrounding air is particularly dry, and expands when it is humid. Metal, on the other hand, especially in minute quantities, remains, for all practical purposes, the same, throughout every temperature condition. In damp weather, therefore, the gut takes up fully against the metal binding, and the result is a clear definite tone. There is no looseness between gut and metal. In dry weather, or in a dry atmosphere, however, the gut contracts, causing a certain looseness or play between gut and metal. It is this looseness which causes the rattle or buzz—in most cases. To counteract this contraction, therefore, in dry weather, and to expand the gut in the string, it is necessary to apply an artificial expander, and there is nothing better adapted to this purpose than oil—almost any thin oil—which will swell the gut.

So, if the bass strings buzz, and you have reason to believe it is through dryness, tighten them up a tone or so above pitch (to open the wire binding) put a little oil on a cloth and rub it well into the string all round its diameter from bridge to nut. Allow the oil to soak in for twenty-four hours and then wipe off carefully, especially the bow section of the string which must of course be left bone dry and clean, and then tune down to pitch. This oiling should be given whenever the buzz develops.

If the bass strings still buzz after this procedure, examine the clearance between strings and finger board and note whether there is sufficient distance for the rather considerable vibration of the low strings. If, when the string or strings are vibrated, some portion touches the finger board, a rattle or buzz will result.

The cure for this may be a higher bridge or higher nut.

Again, the buzz may be due to a finger board which is not perfectly even and in alignment. In such cases the finger board should be carefully sandpapered at the untrue portion until sufficient clearance is obtained.

Removing Rosin from the Violin

By Arthur Troostwyk

A violin is a fairly simple instrument in so far as the arrangement of its mechanical parts is concerned; but there are a few necessary items in its proper care which must be attended to, if it is to play satisfactorily, and if it is to be kept from deteriorating. One of the first things that a player observes is that his violin becomes soiled very quickly. The rosin dust from the bow flies over the instrument and, unless it is removed after each playing, it becomes caked. Presently he resorts to many things in his attempt to clean his violin. And rosin being a somewhat difficult substance to remove, several rather powerful agents are apt to be applied. Among these are kerosene, ammonia, olive oil, linseed oil, muriatic acid, turpentine, sapolio, sandpaper, alcohol, hot lye, shaving soap, gasoline, lemon juice, whiskey, and other "first aids."

To the initiated it is not necessary to state that most of these agencies will effectually remove whatever rosin, dust, and other grime, which may have collected on the surface of the instrument, and incidentally everything else down to the bare wood.

To those who know, it is not needful to issue a warning, but to all others an emphatic "Don't" is the best advice.

Olive oil and linseed oil, two of the simplest of the articles mentioned above, are the most destructive of all so far as their effect upon the tone of the violin is concerned.

If the oil should enter through the F holes, the tone of the violin may be impaired beyond hope of redemption, depending entirely upon the kind of oil and the amount absorbed. There is probably no substance which has less resonant quality than the sticky rubberlike residue of dried oil. It is by all means advisable to have the unsightly collection of rosin and dust removed expertly by a repairer rather than to have the instrument become perhaps permanently injured at the hands of an apprentice. Only the expert is good enough to care for a valuable violin.

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By D. D. Freas

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This new book stops all groping for suitable material to aid the grown-up piano beginner progress to satisfying playing ability. Some procedures have tried to get beginners in the late 'teens or in maturity to a point of not much more than "faking" chord accompaniments without knowing what it was all about. This book, step by step, gives a good music foundation as it carries along a clear exposition of what is being learned. Much attractive music is given, each selection having been chosen for what it will add to the technical equipment, and preliminary bars of music in many instances show the various musical figures and tell how they should be practiced in order to master the playing of the pieces or the reading at sight of any music making use of such figures. A keyboard chart comes with the book making it possible to associate the notes on the staves with the keys on the piano.

Just how attractive the book has been made can be judged by the titles of some of the pieces. There is included, for instance, some beautiful things from the classics along with easy-to-play piano presentations of such melodies as *Oh, Susanna!; Turkey in the Straw; Visions of Sleep; When Johnny Comes Marching Home; Last Hope; When Love is Kind; O Sole Mio; Old Folks at Home; Polly Wolly Doodle; When You and I were Young, Maggie; Chop Sticks; Juanita; Sweet Genevieve; Silver Threads Among the Gold; Carry Me Back to Old Virginny; Whispering Hope; Dark Eyes; Beautiful Blue Danube; Silent Night; Viennese Refrain; and Mighty Lak' a Rose.*

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VIOLIN QUESTIONS
Answered
By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Violins by Hollmayr.

N. G.—Joseph Hollmayr, 1737-1795, who made violins at Neuburg (on the Danube) produced some fair violins, but was not a famous maker, and the books on violin makers give only a line or two to his work. As you live in New York City, you can get the address of several dealers in old violins, by consulting the telephone directory. These dealers can give you the prices of Hollmayr violins, and perhaps obtain one for you.

Improving the Violin Tone.

G. A.—As I have never seen your invention for improving the tone of violins, I cannot express an opinion on it. If you have sufficient confidence in it, you ought to get it patented, so as not to run the risk of having some one use it. It is somewhat difficult to get a device of this kind on the market, and it requires quite a bit of capital. Your best course would be to show your improvement to violinists, violin makers and dealers. You would get many valuable hints from them, and you could satisfy yourself that you have really "got something." You could also get an idea of how to develop and market your invention.

An Over Sized Double Bass.

J. H. C.—The huge bass violin recently illustrated in Ripley's "Believe It or Not" cartoons, is very rarely put to practical use. It is more than twice the size of the ordinary bass, and the player is obliged to stand on a platform several feet high, so that he can draw the bow at the proper place on the strings. The bow weighs several pounds. The strings give out a very low tone, like the pedal bass of the pipe organ. These instruments are occasionally put to practical use, by way of novelty, in large mixed or men's choruses, but they have no place in the accepted instrumentation of the modern symphony orchestra.

Kreisler's Works.

S. T. L.—Great interest has been caused in the violin world by the discovery that a number of original compositions by Fritz Kreisler, the famous violinist, have been published as arrangements," by him, of compositions mostly in the style of the earlier Italian, German and French composers. They had been credited to various composers of this period and have had a very large vogue among violinists. Kreisler frequently plays them himself, among his shorter numbers, or for encore pieces, but heretofore he did not get the credit for being the composer.

The "Angel's Serenade."

T. G. F.—The world-famous "Angel's Serenade," by Braga, was originally written as a duet for soprano voice and violin. However, it has been arranged as a violin solo, and can also be obtained in arrangements for almost all instruments, orchestra, band, and ensemble combinations.

Schweitzer Violins.

A. F.—J. B. Schweitzer, eminent Hungarian violin maker, made excellent violins at Budapest, in Hungary. His violins vary in quality, and beauty of construction, and consequently in price. Write to several dealers in old violins, and they will furnish you quotations on these instruments.

The Vibrato.

M. O.—In executing the vibrato, the fingers of the left hand are not held straight, but both points of the fingers somewhat curved. When you have a chance, watch a good violinist do the vibrato, noting how he holds his fingers. Better still get instruction on the vibrato from a good violin teacher, even if you can take but a single lesson.

Violin Making Material.

F. R.—Almost all large musical instrument stores keep violin making materials of all kinds—wood, varnish, fittings, trimmings, and so on. You can often get first class wood from violin makers. Write to firms who advertise in the leading music journals.

The Kind of Strings.

D. R.—I think the vast majority of concert violinists use gut A strings, which in my pinion give the best tone. Jacques Thibaud, the greatest living French solo violinist uses a steel E; a gut A; a gut D, wrapped with aluminum wire; and a gut G, wrapped with silver wire. He considers this the best combination.

Judging Progress.

F. C.—I cannot possibly judge how great progress your daughter has made in her three years of violin study, by the list of pieces and exercises you say she has studied in that time. It all depends on how well she plays them. I should want to hear her play the compositions before giving an opinion.

If you wish your daughter to become a concert artist, the road is very straight. Take her to one of the large American cities, New York, Chicago, Boston, or Philadelphia, or to Europe, and have her study under a first rate teacher. In six month's instruction the teacher can tell you if she has enough talent to become a professional. If so, you can continue her musical education. If not, either drop it, or have her study in your home town with the best teacher available. She can get much pleasure from her violin playing even if she is not studying for the profession. 2.—A young child would hardly have the ability to choose a really good violin, without help. Have a good violin teacher, or violinist select one for her.

Tapping the Time.

J. H.—Your idea that it is helpful for a very young violin scholar to have a year or two instruction on the piano, before commencing the violin, is one which many violin teachers follow. Personally, I think it is very beneficial, and works out well in practice. Many teachers have their young pupils start on the violin, and also have them study for a half hour daily on the piano. This also brings good results. Practically all the famous violinists of today also play the piano. 2.—Your method of having your young pupils learn time by beating with the right foot, with the weight of the body resting on the left foot, is used by a great many teachers and students. Some teachers object strenuously against tapping with the foot, to keep time, but be this as it may, I have seen some famous concert violinists tap with the foot, during public concerts. Of course, the ideal method of keeping time is in the mind, not beating with the foot, and not counting out loud, but it is quite difficult to get some pupils to do this mental counting, and with other pupils of very poor talent, it is impossible, at least during the first few years. So, you see, it depends on the pupil whether he should be taught to beat with the foot, or to count mentally.

Violins by René Champion.

W. T. B.—The violin maker you wish to identify is René Champion, who made violins in Paris from 1730 to 1780. His labels were as follows: "René Champion, rue (street) and coin (corner) de L'Echelle du Temple, a Paris —— (year)." This maker made some excellent violins. 2.—If you are of large build, with long arms and fingers, you had better play a full size violin, but if you are rather short with short arms and fingers, there is no reason why you should not play a violin somewhat under-size. Sarasate, the famous Spanish violinist used a Stradivarius, which fingered more than a quarter of an inch short. 3.—Hopf, whose name is branded on the back of millions of factory fiddles, was not a great violin maker, but a very mediocre one. I never knew of a Hopf violin selling for more than $100, and thousands have sold for $5 each. 4.—It is impossible to figure out the workings of the mind of a maker of factory fiddles, in the matter of putting bogus labels in his fiddles. We find all kinds of labels in all kinds of fiddles. A few are genuine but the great majority are bogus.

Studying Without a Teacher.

J. M.—I cannot tell just what you need in the way of exercises and pieces, without hearing you play. What you do need at present is a good teacher, who understands how to develop a pupil. There are three books (reading matter, not music) which would help you very much if you have no teacher available—"The Violin and How to Master It," by a Professional Player; "Violin Teaching and Violin Study," by Eugene Gruenberg; "How to Produce a Beautiful Tone," by Helen Timmerman. These books can be bought through the publishers of THE ETUDE. 2.—I would advise you to study the three books of the Keyser "Studies, Op. 20," following them by Book 1 of Mazas "Special Studies, Op. 36." Also study Schradieck's "Scale Studies." Some of these studies may be too difficult for you, but you can start on the easier ones. Draw your bow very lightly over the strings, as if breathing on them. Keep the bow moving on one part of the string. The wrist and elbow joints must be flexible, as, if you stiffen them, the tone will become hard, metallic, and rough. Go to all the concerts you can, and listen to the violinists. Try to imitate their tone, and the movements of their arms, and you will get many good ideas in that way.

Great Artists and the Radio.

P. L. G.—Great concert artists differ in regard to the wisdom of accepting radio engagements, no matter how large the fee. Jascha Heifetz, famous concert violinist refused for several years to play over the radio. However, Mr. Heifetz has had a change of heart and in the last two years he has been heard on the radio a number of times in high class concert programs. Among the pianists, Rachmaninoff still holds off. The chances are, however, that he will eventually be won over and will give the radio millions a chance to hear his inimitable art.

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(Signed) Nelson Eddy

QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkens

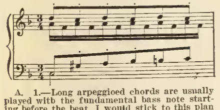
Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Arpeggioed Chords.

Q. *1.—Will you please explain the proper way of playing the arpeggio chords in the Bach* Toccata in D minor? *Should the right hand be played with the lowest or highest note of the arpeggio? Sometimes it seems they sound best one way, and at other times best another way. What is the accepted manner of playing them?*

2.—In the excerpt from The Brook *by MacDowell, what is the significance of the staccato mark over the dotted half-note? It occurs again later so it must have been intentional.* —J. L.



A. 1.—Long arpeggioed chords are usually played with the fundamental bass note starting before the beat. I would stick to this plan except in cases where you feel that the effect is better otherwise.

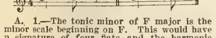
2.—This staccato mark has no meaning and should not be there. No composer was more careless than MacDowell in the matter of phrase markings.

Minor Scales and Arpeggios.

Q. *Will you please answer the following questions:*

1.—Write the scale of F major and the harmonic form of its relative and tonic minor.

2. How should the following appoggiaturas be played?—Mrs. J. McC.

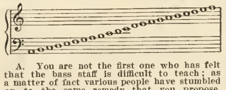


A. 1.—The tonic minor of F major is the minor scale beginning on F. This would have a signature of four flats and the harmonic form would be F-G-A♭-B♭-C-D♭-E-F. The relative minor of F has the same signature (one flat) but begins a minor third lower and is as follows: D-E-F-G-A-B♭-C♯-D.

2.—The ordinary rule for playing appoggiaturas is that when the principal note can be divided into two halves the appoggiatura gets half the time and the principal note, the other half; but that when it divides into thirds instead of halves, the appoggiatura gets two-thirds of the time and the principal note, the remaining third. In the case of a quarter note with an appoggiatura before it, the appoggiatura and the principal note are both played as eighths; but in the case of the dotted quarter with an appoggiatura before it, the appoggiatura is given the value of a quarter note and the principal note, the remaining eighth. (A dotted quarter equals a quarter plus an eighth.)

Improving Music Notation.

Q. *The present use of the F Clef is difficult for children to read because the lines of the bass staff have different names from those of the treble staff. As I perceive it, the accompanying arrangement would completely overcome this difficulty, since it relates positively the lines and the spaces of both clefs. Reduced to this simple and more comprehensive form it establishes definitely both top lines to be always and only F, both bottom lines, always and only E, both middle lines of each staff, always and only B. All added lines, above and below, of both clefs, to be constant, and the spaces, throughout, accordingly. Let us hear what you have to say.*—W. M. D.



A. You are not the first one who has felt that the bass staff is difficult to teach; as a matter of fact various people have stumbled on to the same remedy that you propose. There is no question about your logic, but the great difficulty with your proposed reform is that the world's music is printed on the old basis and that it would be utterly impossible for the millions of people who have learned it that way to change their habits even though it were practicable to have all the existing printers' plates scrapped and new ones made according to the new system. So my opinion is that we shall have to get on as best we can with the present system.

The French Horn.

Q. *In writing music for French horn as an orchestra instrument:*

1.—Should I specify for Horn in C and write in same key as for violins?

2.—Does the horn play same pitch as written, that is if I write G, second line in treble clef, does the horn play that note, or one octave lower?

3.—What is the effective range of the horn?

4.—Would you advise leaving the upper parts to violins and flute, and lower parts to horn and violoncello?—F. J. T.

A. 1.—Most ensemble music for French horn is now written for the horn in F, therefore the orchestra part for this instrument must be written in a key a fifth higher than the violin part

2.—The horn in F plays a fifth lower than the written notes, so that if you play the note G the horn actually sounds the C below.

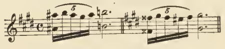
3.—The ordinary orchestral range for the horn in F is from the B below the second added line below the bass staff to about the E on the fourth space of the treble staff.

4.—In general the answer to your question is yes, but in actual practice the whole thing is much more complex, and I advise you to study some book like "Project Lessons in Orchestration," by Heacox, or better still, to take some lessons in practical arranging from a good teacher.

Trills in Moonlight Sonata.

Q. *In Beethoven's "Moonlight Sonata," how are the trills in the Presto executed—the one on the octave A-sharp, and the one two measures later on F double-sharp? Also the trill on last page.*—C. F. H.

A. They are usually played like this:



Notice that I have made the octave a sixteenth note, while Beethoven has marked it a quarter note. The reason for this is that if the thumb is immediately released the trill is greatly simplified; besides, if the pedal is used, the octave struck on the first beat continues to sound up to the second beat, so the effect is the same as if the thumb held the note. Of course players with large hands can hold the thumb note, but this would necessitate playing the trill with a finger touch. Since the passage is marked *forte*, a free arm is much better.

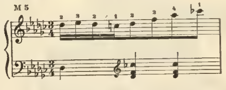
The measure on the last page, containing the trill on the whole note A, is an *ad libitum* measure. Strike the A simultaneously with the chord (G-sharp, B-sharp and F-sharp) in the bass and trill four beats before starting the cadenza.

Chopin Trills.

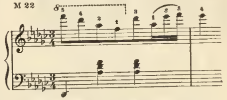
Q. *Will you kindly explain how to play the trill in measures 5 and 22 of Chopin's* Valse, Op. 70?—K. E. K.

A. These measures are usually played like this:

M 5



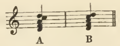
M 22



Notes in Consecutive Degrees.

Q. *When two notes appear on consecutive degrees is there only one correct way to write them? Which of the following is correct?*

—B. O. S.



A B

A. Most matters of notation are determined on the basis of either appearance or clarity. To me the chord as written at (b) is both easier to read and more tasteful in appearance, therefore I should choose version (b) although I do not believe that (a) is actually incorrect.

Mendelssohn's Capriccio.

Q. *Will you please give me a description of Mendelssohn's* Capriccio in E minor?—M. K.

A. I know of no story relating to this *Capriccio*. If there is any such story it has been manufactured by somebody besides Mendelssohn. I might have one picture while playing it, and you might have another, and it is worth more to you to use your own imagination than to copy mine. To me the oft repeated horn figure suggests such a title as "The Hunt" or "The Chase," but the music is so much like the music to "A Midsummer Night's Dream" that to most people it would probably suggest a scene in fairyland. I think that if you can put a little of your own imagination into the piece when you play it you will be far better off than to try to copy what somebody else has told you.

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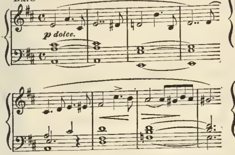
Bands and Orchestras

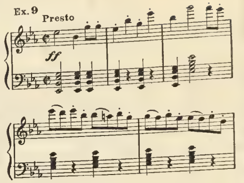
(*Continued from Page* 51)

figurated movement—while the second theme (Ex. 8) partakes more of the

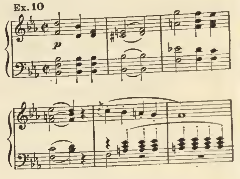
Ex.8



Ex.9



Ex.10



peculiarities of the true *adagio*. Consequently, appropriate modification of tempo must be employed for the proper interpretation of these highly contrasting themes. The warm and sentimentally tender motive of Ex. 8 should induce a quite different rate of motion from that required for the exuberant and energetic movement at the opening of the *allegro*.

No change of tempo has been indicated on the score, for the composer did not feel that it was necessary to insert any such indication. To the serious student the change in character is all that should be necessary to determine the change in treatment—the tempo that would fit the inherent mood of the music.

Another example from the works of the great Carl Maria von Weber will further illustrate this sentimental form of *allegro*. This is the *"Jubel"* (or *"Jubilee"*) *Overture*. This fine overture was the prelude to a cantata which Weber wrote to celebrate the jubilee of the King of Saxony. It closes with an elaborate version of the hymn *God Save the Emperor*. American audiences often stand when this portion of the overture is reached, due to their belief that it is the hymn *America* and, also, to their further erroneous belief that this hymn is our national anthem—which it is not.

In each instance the composer has provided opportunity for a diminution and retardation so as to arrive at the proper pace and mood for an expressive presentation of the delicate second subjects—Examples 9 and 10.

Tempo Plus Sentiment

I ONCE HAD the experience of playing these two Weber overtures under an elderly German conductor who seemingly saw no reason for any change of pace in these *allegros* and the delicately expressive second subjects were swept along at the same impetuous pace as chosen for the energetic opening subjects. He evidently relied solely upon metronomic and tempo markings and gave no thought whatsoever to the melodic and structural character of the music. The result in each case was a stilted, rigid, and unfeeling rendition of the *allegro* movements—the *cantilena* sections, which should have been played in a langourous and sentimental manner, were robbed of the last vestige of sentimentality or emotion. It is worthy of note that a conductor who will play a *cantilena* portion of an *allegro* at a too rapid pace will likewise fail to play an opening *adagio* or *sostenuto* at a sufficiently slow pace.

The Harmonica Band

(*Continued from Page* 45)

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"Hohner Harmony Book for Harmonica," containing fifteen popular songs prepared in four parts, for harmonica with piano accompaniment; sixty cents.

"Harmonica Budget of Famous Melodies," containing forty-five selections of operatic and popular melodies, a number of which are arranged in four parts; fifty cents.

"Ten Minute Course in Harmonica Playing," containing elementary instruction, with several well known melodies arranged for harmonica; twenty-five cents.

"New Standard Harmony Course for the Harmonica," containing fifty selections—forty arranged for two part work and ten for three part work on the harmonica; twenty-five cents.

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Almeda March, by C. I. Valentine, Director of Music, Newton High School, New York City. A march for beginners with piano accompaniment; at fifty cents.

Harmonica Wizard March, by John Philip Sousa, for advanced players on the Chromatica; at fifty cents.

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(*Any of these items can be furnished by the publishers of* THE ETUDE.)

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VOICE QUESTIONS

Answered

By Frederick W. Wodell

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Building Lower Tones.

Q. Can you tell me how I can develop my lower register? I can reach F, above high C, and in vocalising I have gone as high as B-flat above high C; but I have also an extraordinarily rich middle register, enabling me to sing a good many mezzo songs with good results; and I prefer them. I sing to B-flat below middle C quite often in songs, and yet, when vocalising, I notice that B, C, D-flat and D sound thin and breathy. This is particularly noticeable on the vowels a *and* o, *(pronounced* ay *and* oh*); and I even have trouble with them in my songs. I sing my exercises* to ah, a, e, o, oo, *with consonants* l, m, n, *and so on, preceding. I have no trouble with* e, ah *and* oo, *my tones being rich on these.*—I. M. P.

A. You live in a large and musical city where undoubtedly there are several good teachers of singing who could hear your voice and tell you how to improve your lower range. Your compass is more than ordinary, as you describe it. Sopranos, who can really sing beautifully from high G up to and above high C, usually do not trouble much about securing strong tones below middle C.

You claim good tones upon your pitches below middle C on the vowels *e, ah* and *oo*. You might try singing the succession: *Ah-a-Ah-a-Ah-a*, on a monotone, conversational weight of voice, absolutely no movement of the jaw, tongue-tip falling as of its own weight against the lower front teeth, willing the clear, rich quality of your *ah*, as you say you have it, to appear also upon the *a*. Use middle C and semitones below as far as the work goes well. Then transpose from the lowest satisfactory pitch by semi-tones upward to D or E-flat. Do not "fix" the mouth for the vowels. Let, permit, allow the necessary movements of the tongue.

In the same manner use the succession: *Ah-aw-oh-Ah-aw-oh*. Here again *will* the appearance of your good quality, had on *ah*, to appear on the *aw* and the *oh*. In this sentence the tongue tip position is as before, the jaw hanging loosely and the lips quite active. It is often of advantage to say the sentences first in a "silent whisper," and then to pass at once into easy singing, keeping the feeling of silent whispering throughout, with no hesitation between the last whispered and the first sung syllable. The "silent whisper," is done with a very slowly and steadily moving breath.

The Sight Singing Problem.

Q. I am forty-one, said to have a good voice, a soloist, sing in two of the best men's choruses here, but do not sing by note, only from position. Cannot pick up a piece of music and sing it without first having it played over two or three times with me. In chorus I have to listen to the man next to me to get my pitch. I want to learn to sing from music. Please help me to depend upon myself.—E. E.

A. This questioner is in the plight of altogether too many vocalists, among them soloists, who are perhaps looked upon by the public in general as musicians. Let such apply for an audition with a good choral director, for an engagement to sing in a high grade church quartet, or to do the solos in an oratorio, with orchestra. The non-music reader in such a situation, though perhaps possessing a very fine voice, will find that there are others with equally fine voices upon whom the conductor can depend to "come in on time," to sing the correct pitches without special rehearsing, and to keep *silence* during rests, and that the genuine music "reader" gets the appointment. In our correspondent's city there are undoubtedly teachers of "singing by note," who can give him just the instruction he needs and lead him to be able to depend upon himself when undertaking to sing unfamiliar music. He might get help from studying Frederick W. Root's book upon sight singing, or that of David A. Clippinger, both of which can be had from the publishers of THE ETUDE.

Some Study Syllables.

Q. Please tell me the meaning of the syllables "La be da me ni po tu." Are they correctly pronounced: "Lah bay dah may nee po too?" Are they correct Italian, and what is their origin?—F. M.

A. These syllables have been long used in vocalises. See the set for each class of voice by Sieber, issued by various publishers. They represent the chief Italian vowels combined with initial consonants. You have the correct pronunciation.

Resonance and "Nerves."

Q. I have no resonance in my voice. Started lessons four years ago with an excellent teacher, who thought I would attain resonance. Had to stop after a year; then I went to a lady, a younger teacher, and have studied with her for two years, but have to stop. She gave me exercises for this and could not understand why I had absolutely no resonance. Can you suggest a remedy? Another question. I have tried to overcome nervousness that comes over me just before singing a solo. My heart then begins to beat furiously, and I cough and clear my throat, and keep that up until my solo is over. Please tell me how to overcome it. My voice is mezzosoprano, with a wide range from low E to high A. Higher notes not so strong; the lower tones are better.—D. C. H.

A. We presume that by "resonance" you mean that property about a tone which makes it sound, at a reasonable distance, clear and ringing, whether *piano, mezzoforte* or *forte*. To secure this, control the breath, and see that the tone upon every vowel starts clearly, without interference of any sort at or above the vocal cords. Such a delivery means that you have practiced thousands of correct, clear, musical "starts" on vowels, on each pitch of the long middle working range, and at various degrees of force. In this work use no consonant before the vowel. Have a free, still tongue and jaw when the vowel begins. Avoid the "click" at the glottis, and also the "aspirated" or "breathy" tone. Work daily for a short time at this problem, and expect to keep doing so for at least a year. Only that which is already in a tone can be resonated. Think this over. It is found that a position and condition of the larynx and parts above it favorable to a resonant tone are accompanied by a feeling, in the case of many singers, as of tonal vibration fluttering around the upper front teeth, on the vowel, and above at the bridge of the nose and cheek bones. This sensation is most intense and concentrated on the lower and more forcible tones, and it spreads laterally in both mouth and face, as the pitch rises, or as the force of tone is decreased. When these sensations have become familiar, with many singers a mere willing of their reappearance assures the unconscious favorable adjustment of the parts for tone of good quality and carrying power. Ultimately the artist singer has not to think of these technical points at all, but only of the message he wishes to convey to his hearers; in which happy case he seems merely to open his mouth and *sing*.

2. Your "nervousness" when about to sing, and while singing, has been duplicated many times. Of what or whom are you afraid? And why? Answer those questions, and in doing so you may find suggestions as to how to help yourself in the matter. No one can do this thing for you. As a singer, you must be the "captain" of your soul. Certain hints follow: Know your words and music backward. Make sure your selection is not too difficult for you, and that it suits your voice and style. Do not try to sing "out of your class." Get into the very best possible physical condition. Stop worrying about your "nervousness." Stop talking with others about it. Become absorbed in your piece, and quit thinking about what people are going to say about your voice, your singing, and your personal appearance. Get so interested in making your song beautiful that you forget all about yourself. Summon your will-power, and use it, determining that there is really no reason whatever for giving way to so called "nervousness." After you have faithfully tried this for a year, report to us in care of THE ETUDE.

Making Words Clear.

Q. I am training a small choir and am especially interested in enunciation. In past years I have had a little work in phonetics. At present my only help is from the "Magic of Speech" broadcasts. Aside from early training in the words "Jerusalem" and "Jehovah," I find many words of which I am in need of help. 1.—May I ask you for the sound of E in the following words: return, before, eternal, rejoice, beside, mercy?

2.—Is it advisable to give the long E to words like it is?—L. D. F.

A. One English authority suggests that the sound of *e* in the first syllable of "return," "rejoice," "before," "beside," "eternal," should be pronounced as is the *e* in "let." We prefer that this initial vowel sound be pronounced as in the word "be." The vowel *e* in the first syllable of "mercy," we pronounce as we do the *ea* in the word "earth." The generally accepted sound of the vowel *i* in "it" and "is," that given to it in such words as "bit." One does not expect to hear an English-speaking vocalist sing "eet eez," for "it is."

A Husky Tone.

Q. I have been interested in your replies to voice questions in THE ETUDE, *and have wondered whether you would kindly help me. I am eighteen years old, and have a range from E below the bass Clef to B above Middle C. Have been singing tenor parts in the Episcopal choir here, as my voice seemed to have a tenor quality of tone. My voice has a husky quality, and my throat and nose fill with mucous when I sing. Smoking before I sing helps to prevent this condition, though I do not smoke habitually. My tonsils were removed when I was four years old. Would that operation be the cause of this condition? I thought it might be so, because my speaking voice is inclined to be husky. I cannot afford to take lessons of a good teacher. There is no teacher in the immediate vicinity of whom I would care to take lessons.*—G. A. P.

A. It is not likely that your huskiness is caused by the tonsil operation of which you write. You should see a first class throat specialist, who has had experience with singers, and have a thorough examination and diagnosis, with suggestions as to diet, elimination, and possibly medical or surgical treatment. After the specialist has declared your apparatus in good shape for beginning vocal study, go to a high grade instructor and abide by his judgment. Meantime, it is scarcely likely that you are doing your voice any good by singing tenor, or any part.

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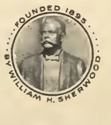

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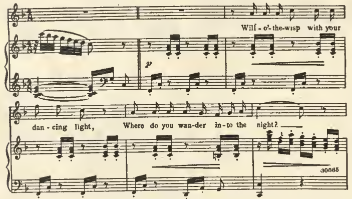

Will - o'-the-wisp with your
dan - cing light, Where do you wan-der in-to the night?
p
30065

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Playing Backwards

By Edna Faith Connell

MANY PUPILS play the beginning of a piece well, but the ending is very often lacking any kind of an artistic finish.

The writer has found that after a piece has been fairly well learned, nearly every pupil will take kindly to the idea of starting near the end of the last page, and working backwards. Take the final chords first (if there are any), at each practice hour and perfect them. Then practice the preceding phrase, adding the chords. Continuing backwards in this manner, it can easily be seen that the ending, which should always be especially well done, will receive many repetitions.

The teacher should be very careful in marking the sections, in order that the pupil may get the true conception of the phrases of the piece being studied.

It is apparent, that with this procedure, the latter part of the piece will get that same kind of repetition that the first page usually gets when played and practiced in the ordinary way.

LETTERS FROM ETUDE FRIENDS

Imagination

TO THE ETUDE:

One needs plenty of imagination in teaching small children. Edna, a little eight year old, recently has been giving me some pointers. She was having some trouble learning her notes. The usual suggestions, F A C E, catch sentences, noteslips, flash cards, and so on, did not seem to bring the desired result. Finally she asked if she could give the letters names, instead of using a sentence. Of course I fell in with her suggestion, so we found names for all seven letters. Here is our list: Arlene, Billy, Clifford, Doris, Edna, Fred, George. For a few days in her practicing there were comments such as, "Oh, that's Arlene," "That's my name," or "That's you, in a cage between two black notes, and there I am beside you." In a few days, she was reading the letter names easily.

Another suggestion helped her in playing dotted notes. My teacher used to have me pretend that the note was hot when I was to play staccato. Edna tried this for dotted notes. She had to play F G F, with the first note a dotted eighth, the next note a sixteenth, and the third note an eighth; and she was having trouble with it. Pretending that the G was hot and that she must get back to the F solved the problem.

I tell the children a monkey story, which helps them to distinguish between the whole and the half rest. The lines are the limbs of a tree; the rests are monkeys. The whole rest monkey was all tired out and could not climb up on top of the limb but had to hang suspended below it. The half rest monkey was only half as tired and he was able to climb up on top.

The best modern books have many devices to stimulate the child's imagination. The keyboard chart and note slip game in "Music Play for Every Day" are big helps. I use mine for all my child beginners. They are nearly worn out, as my three sons began at kindergarten or pre-school age. The sign posts in the Williams sight reading book, and the flash cards suggested by Williams, are excellent, also, as are also the works and titles of the little studies in many beginners' books.

—MRS. DORIS FRANKLIN.

Your Repertoire

TO THE ETUDE:

1. Definition:
   Your list of compositions, *you* are prepared to perform. *Your* music treasury.
2. Aims:
   1. Enjoyment and enthusiasm for composition regardless of grade.
   2. Interpretation:
      Accuracy in reading, interpretation of dynamics, phrasing, touch, use of pedal, tone quality.
   3. Memorization:
      Play and listen carefully, then memorize.
   4. Re-study:
      Go back and ardently re-study your previous concert or program numbers, do not discard them, try to improve upon them.

I urge my students to make a loose leaf booklet which contains their repertoire, listed by grades, and so on, and which contains their recital programs and newspaper clippings as well. The first pages are as follows:

My Repertoire

Name: Miss Harriet Hovis
Teacher: Eloise Jensen
Began taking lessons

Composition	Composer	Grade	Where Played	Date
"Grande Valse Caprice"	Engelmann	5	My home	Apr. 18, 1934 (Private Recital)
"Moonlight Sonata"	Beethoven	6	My home	Apr. 18, 1934 (Private Recital)
"Concert Polonaise"	Engelmann	5	My home	Apr. 18, 1934 (Private Recital)

(from a recent program)

Musical Books Reviewed

Music in Everyday Life

By ERIC THACHER CLARKE

If one would know just where America stands today in her musical progress, he has but to peruse the pages of this truly unusual book. It is an appraisement that bespeaks keen observation and study on the part of the author, who, out of a wide experience in music administration, presents in most graphic and understandable phraseology the whole contemporary picture of music in America. And it is no fanciful picture that he paints but one of facts: facts about musical patronage and the work of the foundations, facts about music education, about broadcasting and mechanical reproduction, about the profession and how it operates. In addition the author sets forth his ideas on how we can best become a genuinely musical people showing that it is not enough for us to support the virtuoso performance but that our real objective is to develop music as a common possession in everyday life.

Pages: 288.
Price: $3.00.
Publishers: W. W. Norton & Company, Inc.

So You Want to Write a Song?

By ROBERT BRUCE

Here is a book written by a very practical man in the popular song field. It answers hundreds of questions as they can be answered only by one who "knows the game." There are chapters on such themes as "Construction of Melody and Lyrics"; "Song Sharks"; "How to Get a Song Published"; "Copyrights"; "Official Associations of the Music Industry"; "The Business of Publishing Popular Songs"; "Essential Miscellaneous Facts, Lists, and Advice."

The book is replete with excellent information and advice. The writer estimates that the cost of publishing a popular song is about one thousand dollars. The actual printing of a song with a two-color cover is, he says, from twenty-five to thirty dollars for a thousand copies; but this is an insignificant part of the expense of launching the song, which includes the printing of professional sheets, trade announcements, postage, orchestrations, and transpositions, to say nothing of the office expenses and those of "song pluggers." We would estimate that the author's costs are too low, if the expense of engraving the plates is included. This would make the initial cost of printing the first one thousand copies about forty to fifty dollars. The cost of a good modern orchestration of a popular song can run from seventy-five to one hundred dollars for the manuscript, and "expert" arrangers sometimes receive even more. Anyone who aspires to write a popular song certainly needs this readable book.

Pages: 90.
Price: $1.00.
Publishers: Paul L. Schwartz.

Fundamental Harmonic Material

By CHARLES F. GIARD

Prepared for the teaching of elementary harmony, this course of study presupposes no knowledge on the part of the pupil. It progresses in practical fashion through secondary seventh chords and their inversions, with useful keyboard exercises, working models, and the studies in modulation.

Worthy of special comment is the same treatment of the usual prohibitions so baffling to the average student.

Pages: 200.
Price: $2.00.
Publishers: Harlow Publishing Company.

Austral Chanting Method

By VICTOR MASSEY

The choirmaster and organist of All Saints' Church, Woolahra, Sydney, Australia, has developed a chanting system, known as the Austral Chanting Method, which leaves the impression of its being worthy of investigation by those in charge where Anglican Chants are in use. The plan is applicable to whatever Psalter is employed: and the cost of the adoption of this system would be but slight.

Pages: 4.
Price: 6d (thirty cents).
Publisher: Victor Massey.

Sound

By T. R. WATSON

An elementary text book on the science of sound and the phenomena of hearing.

This is the most simple and practical book of its kind that we have yet seen. The text and the illustrations are all exceedingly clear. Acoustics, however, is not a subject which can be properly comprehended without familiarity with algebraic formulae: and the novice, who purchases this book as a superficial discussion of the phenomena of sound, will be disappointed. For supplementary use by students, in the high school physical laboratory, this work should be of great value.

Pages: 219.
Price: $2.50.
Publishers: John Wiley and Sons.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—January 1936

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

AROUND THE MAY POLE—DANCE TUNES FOR PIANO—BAINES	$0.30
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SIX OCTAVE AND CHORD JOURNEYS—PIANO—RODGERS	.25
TEN FAMOUS SOLOS—CLARINET, CORNET, ALTO SAXOPHONE, TROMBONE — WITH DUET PARTS AND PIANO ACC.—EACH BOOK	.30
TEN TONAL TALES—PIANO—LOCKE	.25
WHEN VOICES ARE CHANGING—CHORUS BOOK FOR BOYS	.25

The Cover for This Month

Back on the September 1933 issue of THE ETUDE the cover subject was an oil painting rendition of a fine piece of photographic portraiture by Cy. LaTour. On this month's issue we have another excellent example of his photographic art in the subject which we have entitled *New Year Joy in Music*. It portrays one of the many phases of what music may mean to those who are able to make use of it.

A happy musical subject, such as this cover, is more than just a decoration on the front of a magazine, since the display of it by thousands of newsstands and music dealers who carry THE ETUDE for sale is just like a service to music teachers in directing the public's attention to the joy they can bring into their new year by equipping those in the home to participate in the making of music for their own fun and for the entertainment of others; to say nothing of the cultural advantages of continually keeping up study leading into the higher realms of the art.

The creator of this cover has his headquarters in Pasadena, California, but his search for camera subjects has carried him the length and breadth of the land, from the wildest and most remote places to the finest residences of the socially elite. Mr. LaTour formerly was a star reporter, but the lure of the photographer's profession took him from a prominent newspaper staff. His work stands in high esteem with magazine, book and newspaper publishers everywhere.

Develop New Year Fields

● Out of the confetti of New Year's dawn, a new procession of months is coming to all of us. It is a brighter procession than that which we have had for many years. Prosperity which has been just around the corner has, at least, stepped into the scene so that we can realize what is ahead of us.

Musically things are unquestionably in much finer shape. Music teachers, music publishers, instrument makers, concert artists, all report a decided advance. Of course, there are some teachers who are still convalescent from the battle of the depression, but at the same time we have reports from many teachers who have all they can possibly do.

Of course, you want us to suggest a New Year's Resolution. Well, how is this for one? Start this year to rotate your crops. Every farmer knows the value of that; every farmer knows that fields become exhausted. In business it is precisely the same way. One must have new fields in which to develop business. When you are at the height of your success, you should look out to new territories in which to start building. We once knew a teacher who had a very large class, but that class was due to her connection with a wealthy metropolitan church. She never attempted to develop other fields. The church declined and the teacher declined with it, and deservedly so. Start today to develop New Year fields!

Lenten, Holy Week and Easter Cantatas

One of the greatest festivals of the church, Easter, finds many choirs presenting their most elaborate music program of the year. The most practical and most generally satisfactory programs are, as a rule, built around an Easter cantata.

In the week previous to Easter (Holy Week) and ofttimes earlier, during the Lenten season, music programs are presented and cantatas are employed to tell in music the story of the Saviour's sufferings and death on the cross.

Our best composers have contributed some of their finest efforts in writing cantatas for Lent, Holy Week and Easter, and selection of an appropriate and effective vehicle for choirs of almost any degree of proficiency is comparatively an easy task.

For the convenience of choirmasters and music committees, the Theodore Presser Co. gladly will send for examination single copies of the vocal scores of Lenten, Holy Week and Easter cantatas. We give here the titles of several of outstanding merit:

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Victory Divine, *by J. Christopher Marks*	Time, 1 hour	Price, $1.00
King of Glory, *by R. S. Morrison*	Time, 40 minutes	Price, 60 cents
Rabboni, *by Benjamin Loveland*	Time, 40 minutes	Price, 75 cents
The Glory of the Resurrection, *by Chas. Gilbert Spross*	Time, 35 minutes	Price, 75 cents
Life Eternal, *by Norwood Dale*	Time, 30 minutes	Price, 60 cents

Treble Voices—2 Pt.

The Dawn, *by William Baines*	Time, 20 minutes	Price, 60 cents
Immortality, *by R. M. Stults*	Time, 35 minutes	Price, 60 cents

LENTEN AND HOLY WEEK CANTATAS
Mixed Voices

Calvary, *by Ernest H. Sheppard*	Time, 30 minutes	Price, 60 cents
Christ's Words from the Cross, *by Mrs. R. R. Forman*	Time, 20 minutes	Price, 40 cents

LENTEN AND HOLY WEEK CANTATAS
(Continued)

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Last Words of Christ, *by Chas. Gilbert Spross*	Time, 45 minutes	Price, 75 cents
Seven Last Words of Christ, *by Th. Dubois*	Time, 1 hour	Price, $1.00
Penitence, Pardon and Peace, *by J. H. Maunder*	Time, 35 minutes	Price, 75 cents
Stabat Mater, *by G. Rossini*	Time, 75 minutes	Price, 75 cents
Crucifixion, *by J. Stainer*	Time, 1 hour	Price, 75 cents

The Easter Lily

A Musical Playlet for Children

By LORETTA WILSON

Written especially for young people between the ages of six and twelve years, this beautiful little story with music will be useful for presentation, not only in Sunday schools and churches, but also for Easter programs in public and private schools.

The story of the play goes back, in imagination, to the naming of a flower to be the Easter symbol. The Angel, who is making the search, is looking for a very special flower which is kind, humble, generous, and brave. That the Lily has all of these qualities is confirmed by the Butterfly, Ant, Bee, and Toad, whom the Lily has helped in various ways. The search is ended when the Lily displays her petals of spotless white, the final essential attribute.

The cast includes seven girls and four boys, but any number of children may be added to make up the chorus. Three musical numbers are presented, the opening *Flower's Song*, which is repeated throughout the play; a solo for the Lily; and the final chorus, *Pretty Is As Pretty Does*. The music is lilting and written within an easy range for young children.

No special scenery is required for the one scene of this play. Full directions for staging are included, together with complete suggestions for the costuming. The time of performance is twenty minutes.

A single copy ordered now, will be delivered in plenty of time for the coming season. The special advance of publication cash price is 20 cents, postpaid.

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With the tremendous development of bands and orchestras in the school systems of this country in recent years, and the resulting interest in instrumental music among thousands of young students, there has grown up a persistent demand for solo material for the various instrumentalists who make up these fine groups.

To meet such a demand, our editors have arranged ten of our most famous copyright numbers as solos for the instruments listed above. In addition to a solo book for each instrument, however, there is published separately a duet part for each instrument; also, the piano accompaniment. While this collection is essentially for solo performance with piano, it may be used for two players without accompaniment, and any of the solo and duet parts may be combined with satisfactory results.

The contents is of vital interest, of course, and we are pleased to announce the following ten solos which make up the book—*Mighty Lak' a Rose, By the Waters of Minnetonka, Recessional, I Love Life, The Gypsy Trail, I Heard the Voice of Jesus Say, My Heart Is a Haven, The Green Cathedral, I Shall Not Pass Again This Way,* and *Awakening*. The three sacred numbers included will prove useful for church performances.

Ten Famous Solos will be published in nine separate books as follows: *B-flat Clarinet Solo, B-flat Clarinet Duet Part, B-flat Cornet or Trumpet Solo, B-flat Cornet or Trumpet Duet Part, E-flat Alto Saxophone Solo, E-flat Alto Saxophone Duet Part, Trombone or Baritone (Bass Clef) Solo, Trombone or Baritone (Bass Clef) Duet Part,* and *Piano Accompaniment.*

The special advance of publication cash price of each book—solo, duet or piano—is 30 cents, postpaid. Be sure to state which parts are desired.

Little Classics

Orchestra Folio

The idea of the publishers in issuing this *Little Classics Orchestra Folio* is to supply beginning organizations with something really worthwhile to play, instead of the sometimes "trashy" material that is found in easy orchestra books. Frequent inquiry has been made as to the grade of difficulty of these pieces. They will be of approximately the same grade as our *Easiest Orchestra Collection*, compiled by Rob Roy Peery. Of course, dotted eighth notes and sixteenths cannot be avoided entirely in these pieces, as in the *Easiest Orchestra Collection*, and the rhythms of some numbers may be a trifle more intricate, but any group that has a few months' instruction can safely take up this book.

All of the great masters will be represented in *Little Classics* and the instrumentation will include all parts usually found in the modern school orchestra. There will be a Solo Violin part for a player, or players, slightly more advanced, and a Tenor Banjo part with diagram charts for players of other fretted instruments.

While the various parts of this book are in the hands of the engravers and printers we will continue to accept orders for them at the special pre-publication price, 15 cents each, postpaid. The piano accompaniment is 35 cents, postpaid.

(*Continued on Page* 60)

Marchette

Band Book

Directors of school bands and instrumental supervisors will be interested in this forthcoming publication. There is always a market for music that can be played by marching bands. For the band composed of beginners there is little published in book form, the most satisfactory and economical method of supplying the music needs of these youngsters' organizations.

In this book will be included some of the most popular of our easy marches in brand-new arrangements for band, such marches as *Pride of the Regiment, Our School Band, Taps, King's Review*. The instrumentation will include 31 books, as follows:

D-flat Piccolo, C Flute and Piccolo, E-flat Clarinet, 1st B-flat Clarinet, 2nd B-flat Clarinet, 3rd B-flat Clarinet, Alto Clarinet, Bass Clarinet, Oboe, Bassoon, Soprano Saxophone, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Solo B-flat Cornet, 1st B-flat Cornet, 2nd and 3rd B-flat Cornets, 1st and 2nd E-flat Altos, 3rd and 4th E-flat Altos, 1st and 2nd Horns in F, 3rd and 4th Horns in F, Baritone (bass clef), Baritone (treble clef), 1st and 2nd Trombones (bass clef), 3rd Trombone (bass clef), 1st and 2nd Tenors (treble clef), B-flat Bass (treble clef), Basses, Drums, Piano (Conductor's Score).

In order to give leaders an opportunity to obtain copies for each part in their bands, a special quantity price of 10 cents each, has been made on orders for 25 copies or more, if sent in while the book is in preparation; single copies are now priced at 15 cents, the Piano (Conductor's Score) at 25 cents. These prices will positively be withdrawn when the book is published.

Birds of All Feathers

A Musical Sketch

By **Mildred Adair**

Every year things seem to be growing more delightful for young music students. It is not so many years ago that pupils' recitals grew rather boresome to audiences and participants because they lacked action, variety, and continuity. Many teachers, however, have originated their own novel presentations of pupils' recitals, and Miss Adair has written several musical sketches especially suitable for these affairs. Following the success of her *In a Candy Shop* (50c) and *From Many Lands* (50c) comes this new one which provides a program of musical numbers including a violin solo, a rhythm band number, a musical recitation, several children's songs, piano solos, duets, and trios. Two of the participants act as masters of ceremonies and the performers all may be costumed easily and inexpensively. Crepe paper may be used for both costuming and for the dressing of the stage.

This book will be ready for delivery soon, but prior to its publication, a copy may be secured at the special advance of publication cash price of 25 cents, postpaid.

Singing Melodies

A Collection of Piano Solos with Words

This book is certain of an enthusiastic welcome by teachers of young piano students. It provides in the way of first year pieces a fine selection of music to study supplementary to the instruction book. Pieces have been selected from a wide range of favorite composers of easy piano numbers. There are pleasing and helpful texts to every one of these attractive little tunes. Texts are an aid, as most teachers know, because they help the youngsters to get the "feel" of the music.

The advance of publication cash price for a single copy is 25 cents, postpaid.

Educational Vocal Technique

In Song and Speech

By **W. Warren Shaw** In Collaboration With **George L. Lindsay**

In Two Volumes

Music educators having in charge the chorus work in schools and academies will welcome this new text book material. It has been prepared by two of the foremost authorities in America; Mr. Shaw, whose vocal method bears the enthusiastic endorsement of such outstanding artists as Lawrence Tibbett, Gladys Swarthout, Frederick Jagel and Armand Tokatyan, and Mr. Lindsay, the director of music in the public schools of Philadelphia.

Educational Vocal Technique supplies material for a complete course of class instruction in the vocal art. Its use will undoubtedly raise the standard of school chorus achievement, already occupying a high plane in many of our communities where good music is cherished. It will smooth the way for the choirmaster who strives to present the best only in religious music.

In the two volumes there are twenty-five study units. Each contains explanatory text, an educational song, vocalises and an art song. As an exceptionally low advance of publication price, 40 cents each volume, has been set for the complete work, we recommend ordering both volumes at this time. This may be the last month at which the books can be ordered at the special price.

Around the Maypole

Eight Maypole Dance Tunes for Piano With Instructions for Dancing

By **William Baines**

It is surprising, the sources from which orders have come for this book since the initial announcement of its forthcoming publication. Physical Directors and Teachers in schools, colleges and academies have written in to say how pleased they were at the prospect of securing a book of this kind, and Piano Teachers, too, are pleased that they will be able to assign pieces of this kind to their pupils who aspire to the position of accompanist at school May Day celebrations.

We all welcome the Springtime and the opportunities it affords for getting outdoors. Small wonder then, that Maypole festivities are so popular.

The material in this book may be used in preparing an outdoor pageant as it gives, in addition to the eight dances (with directions), two unison songs and complete instructions for costuming the various participants and for arranging the scene for the performance. The book is liberally illustrated. Parts for string orchestra may be rented from the publishers.

It is hoped to have copies ready soon for rehearsal, but during this month orders may be placed at the special advance of publication cash price, 30 cents, postpaid.

Sacred Choruses for Men's Voices

The growth of interest in men's group singing since the World War has been remarkable. If America secured nothing else, as a result of that regrettable conflict, we at least learned the pleasures of chorus singing. Veterans' organizations, societies and lodges, and men's Bible classes in the churches have all formed singing societies and the degree of proficiency attained by some of these is truly commendable.

For some time the publishers have noted a demand for more pretentious numbers for men's choirs, selections of anthem proportions rather than simple arrangements of hymn tunes. Therefore, it was decided that a compilation of these larger sacred choruses should be issued in book form, thus providing men's choirs of experience with valuable additions to the repertoire at a minimum of expense.

We believe everyone who is interested in men's choirs will want to become acquainted with this book, especially the directors of such groups, and in order to afford these an opportunity to acquire a copy, just as soon as the book is published, we are now accepting orders for single copies at a special pre-publication cash price, 30 cents, postpaid.

Only Once in History

Only once in History has such a work as "The Etude Historical Portrait Series" been attempted. This is the most comprehensive Collection of Musical Historical Portraits ever collected. Starting in The Etude in *February, 1932*, there have already been published 2112 portraits with annotations. The outstanding educational value of this work is at once apparent. It is kept strictly up-to-date and thousands are saving their Etudes monthly to enjoy this collection.

Each month *44* portraits are published. It is possible to secure back pages, each with 44 portraits and brief biographical sketches, at 5 cents a copy. Teachers are finding these of great value in class work. The Etude is justly proud of this monumental work which, like the pyramids, is slowly growing during the course of years and will eventually be one of the great achievements in the music publishing industry. The initial expense of these half-tone cuts is great and the series could only be made feasible through serial publication in The Etude.

Sabbath Day Solos

High Voice—Low Voice

The church soloist must needs possess a repertoire of songs with devotional and inspirational texts suitable for use in religious services. This repertoire should be added to, from time to time, and obtaining a number of appropriate solos in album form is indeed an economy. There are also many non-professional singers who occasionally acquire, for their personal library, books of solos having texts suitable for Sabbath Day diversion in the home.

Perhaps, this accounts for the success of the albums published by Theodore Presser Co., such as *Church Soloist*, (1.00) *Devotional Solos*, (1.00) and *Church and Home* (1.25), all of which enjoy a year-in-and-year-out sale. Perhaps this is the answer to the most encouraging response to our initial announcement of the forthcoming publication of these books and the many advance of publication orders with which our patrons have favored us.

The same solos will be found in each volume; the high voice book having songs for sopranos and tenors, the low voice book having solos for altos and basses. As all of the songs will be within a comparatively limited compass, mezzo-sopranos will find within their voice range most of the numbers in the high voice book; baritones will, of course, sing from the low voice collection.

While the preparation of these volumes is in the hands of the editors orders for copies are being booked at a special advance of publication cash price, 30 cents each, postpaid. Be sure to state whether high or low voice is desired.

Presser's Manuscript Volume

For those who would write music, this is just the book to preserve permanently one's best efforts. Conservatory students of advanced harmony will find this volume useful for retaining original canons, inventions, and fugues written in the classroom.

This book will be issued in a substantial, cloth binding. Each page will have twelve well-spaced staves, will be 9 x 12 inches in size, and will be printed on the best quality manuscript paper. There will be about 80 pages in the book.

A single copy may now be ordered, to be delivered when published, at the special low advance of publication cash price, 60 cents, postpaid.

Piano Studies for the Grown-up Beginner

The preparation of this volume has been approached with due regard for the technical needs of the more fully developed hand and for the general requirements of the student who is about to finish the first book of some adult beginner's course of study.

This volume will contain the most interesting selections from the works of such writers as Loeschhorn, Heller, and Burgmüller, with special editing and helpful practice suggestions as added features.

While this book is in process of publication, single copies may be ordered at the special advance of publication cash price, 40 cents a copy, postpaid.

(*Continued on Page* 61)

Advertisement

World of Music

(*Continued from Page 4*)

AN "EASY NOTATION" FOR THE BLIND, by which children read and sing music with the approximate ease of reading language from a school book, has been invented by Rev. William E. Campbell, Ph. D., and demonstrated at an exhibition held at St. Mary's Institute, Lansdale, Pennsylvania.

* * *

THE ANNUAL CONVENTION of the South Carolina Music Teachers' Association was held on November 18th, at Spartanburg, with the American Society of the Ancient Instruments, under the leadership of Ben Stad, as chief musical attraction.

* * *

ANDREW GARTH—Edward C. Dolbey, Jr., in private life—made his professional début as artist whistler, in a Philadelphia recital on November sixth. His program included compositions by Bach, Mozart, Donizetti (*Mad Scene* from "Lucia di Lammermoor"), Brahms, Schubert and Wagner.

* * *

AMERICAN BANDS ARE BARRED from playing in Great Britain, by a decision of the British Ministry of Labor. This act comes as a reprisal for the persistent refusal of the American Federation of Musicians, and now the United States Immigration Authorities, to allow any British Band to tour this country.

* * *

AN INSPECTOR OF THEATERS has been appointed in Italy; and the organization of all opera companies, as well as the direction of their tours, will be under his control. A new regulation is that no artist shall receive a fee in excess of twelve thousand lire (about one thousand dollars at present rates of exchange) per night; and, in turn, some of the leading stars—such as Gigli, Lauri-Volpe, Pertile and Toti—refuse to sing.

* * *

COMPETITIONS

A FELLOWSHIP IN COMPOSITION, to the amount of fifteen hundred and fifty dollars for two years, is offered by the American Academy in Rome. The competition is open to unmarried men, not over thirty years of age, who are citizens of the United States. Applications must be filed not later than February 1st, 1936; and compositions will not be received after March 1st. Full particulars may be had from Roscoe Guernsey, Secretary American Academy in Rome, 101 Park Avenue, New York City.

* * *

A FIRST PRIZE of five hundred dollars; second and third prizes of three hundred dollars each; and fourth, fifth and sixth prizes of one hundred dollars each, all are offered by Ginn and Company, for songs suitable for school use. Only native or naturalized American musicians may compete; and full information may be had from E. D. Davis, 70 Fifth Avenue, New York City.

* * *

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars is offered, in a competition open to composers of all nationalities, for a chamber music work for four stringed instruments. Compositions must be submitted before September 30th, 1936; and particulars may be had from the Coolidge Foundation, Library of Congress, Washington, D. C.

* * *

THREE PRIZES, of One Thousand, Five Hundred and Two Hundred and Fifty Dollars each, are offered by the National Broadcasting Company, for chamber music compositions by native composers or foreign born composers who have taken out their first naturalization papers. The competition closes February 29, 1936; and full particulars may be had from the National Broadcasting Company, 30 Rockefeller Plaza, New York City.

* * *

A ONE HUNDRED DOLLAR PRIZE is offered by the South Side Women's Chorus of Chicago, for a setting of Alvin Winter Gilmore's poem, *Spring Journey*, for three part women's chorus, with piano and small string ensemble accompaniment. Particulars may be had from Lucille Wheeler Moore, president, 1533 E. 66th Place, Chicago.

When Voices Are Changing

Chorus Book for Boys

An examination of the all too limited supply of existing books for boys with changing voices convinces one that there must be a great many school music educators who would welcome a new compilation for this special group.

The plan of procedure, selection of material, and editing of *When Voices Are Changing* have been placed in the hands of a musician who has made a name for himself in his work with boys. He understands well the special requirements for vocal work by classes and groups of school boys, and the material selected conforms to a limited vocal range and is of a type which has direct appeal to young men.

While this book is in preparation for publication and until this offer is withdrawn, a single copy of this book may be ordered at the special advance of publication cash price, 25 cents, postpaid.

Evening Moods

Album of Piano Solos

For players who have reached the degree of proficiency required by fourth and fifth grade piano pieces, this new collection will furnish a pleasing variety of contemplative music—reveries, songs without words, nocturnes, elegies, etc.

A special purpose of this book is that it may be used for religious services, and the majority of the pieces included will be appropriate for the church Prelude and Offertory. Naturally a book of this type is most pleasing for home gatherings and for the personal enjoyment of music lovers of moderate technical attainments.

Order your own copy now at the special advance of publication cash price, 30 cents, postpaid.

Ten Tonal Tales

Melodious Studies for the Development of Style in Piano Playing

By **Harold Locke**

In the instruction of many pupils a judicious choice of supplementary material is highly essential. Some just cannot master each grade of the course with the studies provided in the instruction book. For these, additional practice material must be found.

The experienced teacher keeps constantly at hand a sufficient supply of supplementary material, both pieces and studies. We suggest this book for inclusion with the second grade literature. These compositions cover such technical problems as crossing the hands, triplets, repeated notes, grace notes, staccato and legato touch, left hand melody playing, etc.

A copy for your reference library may be ordered now at the special advance of publication cash price, 25 cents, postpaid.

Six Octave and Chord Journeys

Piano Study Pieces

By **Irene Rodgers**

When one sets out on a journey to new and unfamiliar places, it almost always is with a certain eager anticipation for the strange sights and experiences that are to be encountered. Some face the journey with fear and trembling, some with quiet confidence, others dash ahead with heedless impetuosity. But all like to travel as comfortably as possible.

The young piano student facing a journey into a new field of technic is much like a traveler. Experienced teachers know that each pupil must be led forward in the manner best suited to his nature. With this set of very first "journeys" into the land of octaves and chords we believe the needs of every piano traveler, as described above, will be well taken care of; we are certain that all will find the "journeys" most enjoyable.

Teachers may order now a copy of this book of piano study pieces at a "get-acquainted" price of 25 cents; the work will be sent postpaid when published.

Advance of Publication Offer Withdrawn

The first book to be sent by Theodore Presser Co. to the Library of Congress for copyright in 1936 is one that has been eagerly awaited by many who subscribed for it in advance of publication, especially by those who are familiar with its predecessor, *Rob Roy Peery's First Position Violin Book* (*Fiddling for Fun*) (1.00), which has been adopted by many teachers for both private and class instruction. This new book is now placed on sale at all music stores and the special advance of publication price is withdrawn. Copies may be had for examination from the publisher at our usual liberal terms.

Rob Roy Peery's Third Position Violin Book is a most thorough and practical exposition of this phase of the violinist's advancement. It also presents those technical features which should normally be taken up in the second year of study such as *staccato, martellato, spiccato, sautille, saltato* and *ricochet*. There is a wealth of material on shifting, exercises being given for all possible shifts between the fingers. Price, $1.00.

Etude *Binders at Cost*

Regular subscribers who now have a complete volume of 1935 Etudes will wish to keep these together in accessible form. The price of a first class binder for 12 issues of The Etude Music Magazine is $2.25 retail. Promptly send your renewal for the year 1936 and we will send you one of these binders upon receipt of your check for $3.25—$2.00 to pay for your renewal, the additional $1.25 covering actual cost of the binder, $3.25 in all. We are sure you will be pleased with your investment.

Music Lovers! Beware of Swindlers!

We wish to caution our musical friends to exercise every precaution in placing orders with strangers for The Etude Music Magazine. Daily complaints of subscribers who have not received their copies of The Etude prompt this notice. Canadian musicians are especially warned against a gang of swindlers who use fake receipts of the Curtis Publishing Company, Philadelphia; McCall Company, Dayton, Ohio; and the National Circulating Company of New York. These men use the names of Baker, Bellamy, Davies and other aliases. They offer The Etude at ridiculous prices, collect what they can and pocket the money. Every effort is being made to apprehend these crooks. Pay no money to strangers unless you are assured of their responsibility and are willing to assume the risk. Representatives of The Etude carry the official receipt of the Theodore Presser Co., publishers of The Etude Music Magazine. We cannot be responsible for the work of swindlers.

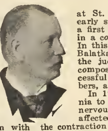
Save Money on Magazine Orders

Are you all fond of good reading matter? Combinations of The Etude Music Magazine with most other high class publications may be purchased at a substantial reduction in price where The Etude and one or two other magazines are ordered. Use some of that Christmas gift money to continue your Etude subscription and add a splendid periodical or two to your reading matter. Send post card for catalog showing combinations of The Etude with all of the best current magazines.

A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

Richard Ferber



Over quite a few decades those active in music, and particularly those interested in educational piano material, have seen the name of Richard Ferber as the composer of music they have purchased.

Richard Ferber was born in Danzig in 1848. Music instruction was given to him in early childhood and as he grew into young manhood he made a definite decision to become a professional musician. He studied with a distinguished pianist, teacher and composer, Louis Köhler. Köhler at that time conducted his famous school of music in Königsberg. Richard Ferber also studied organ with Markull and later went to Stuttgart to study theory, harmony and composition. He also studied with Charles Samuel Lysberg at the Geneva Conservatory.

It was at the age of 37 that he came to America, settling in Eau Claire, Wisconsin, where he assumed the position of organist and choirmaster at St. Patrick's Church. One of his early successes in composing work was a first prize when in 1895 he took part in a contest for a male quartet number. In this contest Theodore Thomas, Hans Balatka and Henry Schoenefeld were the judges. There followed an active composing period in which many successful piano works, songs, choral numbers, and violin pieces appeared.

In 1903 Mr. Ferber went to California to seek a renewal of health after a nervous breakdown and an illness which affected his musical activities because of the contraction of the cords of his fingers. He was fortunate in finding his new residence in San Francisco beneficial, and there again resumed composing and teaching of theory and harmony.

Perhaps the most popular piano solo in the selected list given herewith is his familiar march number, *On to Prosperity*.

Compositions of Richard Ferber

PIANO SOLOS

Cat. No.	Title	Grade	Price
7185	Absence	3	$0.25
	Affection	3½	.40
12893	Among the Moon Flowers. *Waltz*	3½	.50
7084	At Dawn	3	.25
7085	Barcarolle	3	.40
	Birdie's Message	3½	.40
23044	Carmelita. *Spanish Dance*	3	.50
7188	Confidence	3	.35
7033	Cradle Song	3	.35
8432	Echoes of the Past. *Reverie*	3½	.50
7085	Evening Song	3	.25
15823	Flight of the Sea Gulls. *Galop de Concert*	5	.60
7186	Flower Song	3	.35
7081	Forget-Me-Not	3	.35
7088	Forgiven. *Romance*	3	.40
11971	Gavotte Arabesque	4	.50
17815	Gay and Graceful. *Polka Brillante*	4	.50
22753	Grandma Dances	3	.25
22771	Grandpa's Gavotte	3	$0.25
7089	Hunting Song	3	.25
	Impatience	3	.40
11978	In Silent Hours. *Reverie*	4	.25
2784	In the Hammock. *Swing Song*	1	.25
4527	Just a Dream	2½	.30
4874	Little Spinning Song	2	.30
22559	Marcellita. *Spanish Dance*	3½	.40
11931	Merry Gambol. *Scherzo Rondo*	2½	.50
17855	Une Miniature. *Valse*	4	.40
8907	On to Prosperity. *March*	3	.50
11969	Our Gallant Defenders. *Military March*	3½	.60
7082	Remembrance	3	.35
11179	Slumber Song	3	.25
7087	Solitude	3	.25
15125	Spirit of Freedom. *Military March*	3½	.50
	Supplication	3½	.40
11970	Tender Thoughts. *Reverie*	5	.60
2785	With the Caravan	1	.25

PIANO, FOUR HANDS

Cat. No.	Title	Grade	Price
18354	Collegians March	3	$0.50
15824	Flight of the Sea Gulls. *Galop de Concert*	4	.80
18315	Gay and Graceful. *Polka Brillante*	3½	.75
13501	Installation March. (*Rockwell*)	3	$0.50
8993	On to Prosperity. *March*	3	.75
15127	Spirit of Freedom. *Military March*	3	.60

TWO PIANOS, EIGHT HANDS

Cat. No.	Title	Grade	Price
9150	On to Prosperity. *March*	3	$1.10

PIANO SOLO COLLECTION

Title	Price
New Songs Without Words	$1.00

VOCAL SOLOS

Cat. No.	Title	Price
11055	A Dream of Paradise (E-flat to F)	$0.40
8867	If Love Lies Dead (E-g)	.50

Advertisement

The Spires That Stand Out

In journeying across country, sometimes there is a town ahead, sometimes one off to the right or off to the left, or perhaps over the shoulder to the rear coming within vision now and then, and usually out of the cluster of buildings there stands up above all others a church spire indicating an edifice dedicated to a purpose better than all the others.

In any publishing business, there are quite a few things worthy of publishing which, despite their certain merits, take positions as commonplaces because at every-so-often intervals in the publishing output there stands up higher than the average a number upon which the sales records make a noticeable peak. In a music publisher's catalog running over fifty thousand numbers, there are quite a few such above-the-average works with which to become acquainted.

The publisher's printing order offers the best source of information on these numbers, and in these columns each month we present a chosen number of works which went through for new editions on the publisher's printing order of the previous month.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
11881	Feather—*Krogmann*	1	$0.30
25350	Ring Around-a-Rosy—*Scott*	1	.30
8571	Chiming Bells—*Rowe*	1	.25
15965	Content—*Lawson*	1	.25
17359	Story of the Dandelion—*Kern*	1	.25
5580	Early Morn—*Lindsay*	1	.25
17375	Sunbeams at Play—*Crammond*	1½	.25
22788	All in Play—*Adair*	1½	.25
15447	Daddy's Waltz—*Rolfe*	1½	.30
15367	Little Neighbors. *Waltz—Ellis*	1½	.25
22785	Song of the Pines—*Adair*	1½	.25
24855	Dreamy Waltz—*Pitcher*	2	.40
24972	Spring is Here—*Kerr*	2	.25
18973	Italian Dance—*Krentzlin*	2½	.25
23361	Fields in May—*Preston*	3	.50
19835	Rainbow Dance—*Kern*	3	.25
23692	Hark! Vesper Bells—*Johnson*	3	.25
25052	Dancing Sparks—*Scribner*	4	.35
23205	Tangled Vines—*Bliss*	4	.35
23719	Fire Dance—*Cooke*	4	.40
30029	Mighty Lak' a Rose—*Nevin*	4	.50
30525	Cradle Song—*MacFadyen*	4	.50

SHEET MUSIC—PIANO DUET

Cat. No.	Title and Composer	Grade	Price
18898	Sparkling Eyes—*Anthony*	2½	$0.50

SHEET MUSIC—PIANO TRIO

Cat. No.	Title and Composer	Grade	Price
30113	Stars and Stripes Forever—*Sousa*	3	$1.00

PIANO SOLO COLLECTIONS

Title	Price
First and Second Grade Pieces for Boys	$0.75
Best Loved Themes from the Great Masters	1.00
Music of the Flowers	.75

PIANO FOUR-HAND COLLECTIONS

Title	Price
Young Duet Players—*Harthan*	$0.75
You and I—*Spaulding*	.90

SHEET MUSIC—VOCAL SOLOS

Cat. No.	Title and Composer	Price
26240	Dawn and Dusk (*Low Voice*)—*Forster*	$0.50
30053	Nichavo (*Nothing Matters*) (*Med. Voice*)—*Mana-Zucca*	.60

OCTAVO—MIXED VOICES, SACRED

Cat. No.	Title and Composer	Price
10089	Something for Thee—*Wolcott*	$0.12
10545	Some Sweet Day—*Edwards*	.15
15754	Come unto Me—*Ohl*	.12
20504	Praise the Lord, O Jerusalem—*Baines*	.12

OCTAVO—WOMEN'S VOICES, SECULAR

Cat. No.	Title and Composer	Parts	Price
6173	A Summer Night—*Forman*	2	$0.10
10587	Dreams—*Wagner-Shelley*	3	.15
20069	The Vesper Bell—*Wilson*	3	.08
10525	Wind Fairies—*Chaffin*	3	.15
35019	Recessional—*DeKoven*	3	.15
35029	The Naughty Little Clock—*DeKoven*	3	.20
35035	Maytime—*Ricci*	3	.18
35135	The Sweetest Flower That Blows—*Hawley*	4	.12

OCTAVO—MEN'S VOICES, SECULAR

Cat. No.	Title and Composer	Price
10795	The Question—*Robinson*	$0.06
20498	Long Ago in Alcala—*Messager-Matthews*	.15
35022	I'll Take You Home Again, Kathleen (*Boys' Quartet*)—*Westendorf*	.08

CHOIR COLLECTION

Title	Price
Cecilian Choir—(*Two-Part, Treble Voices*)—*Warhurst*	$0.75

ORGAN ALBUM

Title	Price
Book of Interludes—*Palmer*	$1.00

VIOLIN, CELLO, AND PIANO

Title	Price
The Trio Club. *Complete*	$2.00

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Universal Language

By Frances Gorman Risser

I cannot translate Latin,
French, Spanish or Chinese,
But I can read new music
At any time I please;

And I know if I travel
In any foreign land,
"From Greenland's icy mountains
To India's coral strand,"

I can find understanding,
For always there will be
The language universal,
The tongue of melody!

"The House That Jack Built"

By C. F. Thompson, Jr.

This is the *house* that Jack built.

Here's the *piano,* all shiny and bright, and ready to play from morning till night, that stood in the house that Jack built.

This is the *music,* both grave and gay, all printed and ready for someone to play, upon the piano, all shiny and bright, and ready to play from morning till night, that stood in the house that Jack built.

This is the *child* with fingers ten, who wished and wished again and again to read the music both grave and gay, all printed and ready for someone to play, upon the piano all shiny and bright, and ready to play from morning till night, that stood in the house that Jack built.

This is the *teacher,* who knew so well the many wonderful things to tell the little child with fingers ten, who wished and wished again and again to read the music both grave and gay, all printed and ready for someone to play, upon the piano all shiny and bright, and ready to play from morning till night, that stood in the house that Jack built.

This is the *clock* upon the wall that told the hours to practice all the lessons from Teacher, who knew so well the many wonderful things to tell the little child with fingers ten who wished and wished again and again to read the music both grave and gay, all printed and ready for someone to play, upon the piano all shiny and bright, and ready to play from morning till night, that stood in the house that Jack built.

These are the *friends,* who loved to hear the wonderful music which year by year was learned, as the clock upon the wall still told the hours to practice all the lessons from Teacher, who knew so well the many wonderful things to tell the little child with fingers ten who wished and wished again and again to read the music both grave and gay, and printed and ready for someone to play, upon the piano so shiny and bright, and ready to play from morning till night, that stood in the house that Jack built.

Janey's Music School

By Mary Clarene Suter

"I do wish I could find a new way of practicing," sighed Janey, turning about on the piano stool. "These constant scales and finger exercises get so tiresome. Even going to school is more fun, because there are so many things to do."

Mother looked up from her knitting and smiled. "I have been thinking of that too, Janey," she said, "and I believe I have a splendid idea. Finish your practicing now the old way, and tomorrow you will have an altogether different system, which will be loads of fun for both of us."

Full of eagerness, Janey appeared in the music room the next morning and a much different sight met her eyes.

On one side of the room her mother had placed a little desk and chair, and directly across from it was a larger desk behind which sat the "teacher," Janey's mother.

"Good-morning, Janey. Here is your new desk. You are just in time as I was about to ring the tardy bell."

Janey laughed merrily as her mother struck the old dinner bell on the desk.

"This is going to be fun," she said happily, seating herself at the desk. "I never dreamed this was the new way of practicing."

"We will have the flag-salute first," said Janey's mother, and took from the drawer a pretty silk flag decorated with a staff on which was a single note, B-sharp.

"It's beautiful!" breathed Janey. "What is the salute, teacher?"

"The salute is as follows: 'I pledge allegiance to practicing and music and the success and happiness for which it stands. One piano invincible with good luck and best wishes for all'."

After Janey had repeated the salute, standing at attention before the flag, her mother again rang the dinner bell.

"The first class will be Arithmetic," she said. "Take down the following problems on your tablet and work them for tomorrow."

Janey took up her tablet and pencil gaily, and copied down these problems:

1. *If Mr. Quarter-note and Mr. Half-note were out walking, and they met Miss Eighth-note, what would be the value of all three?*
2. *If Harry Half-note bought an ice-cream soda for half of his own value, what fraction is the soda worth?*

Before she knew it, Arithmetic class was over, and Janey heard the bell again. This time her mother announced, "Spelling class."

"Now I will test your spelling, Janey," smiled her mother. "Take down the following words and see how many of them you can spell correctly. 1. *crescendo,* 2. *diminuendo,* 3. *pianissimo,* 4. *fortissimo,* 5. *andante,* 6. *allegro,* 7. *largo,* 8. *forte,* 9. *sonatina,* 10. *concerto.*"

To Janey's surprise, after her paper was corrected, she found that her spelling was not what it should have been, and that she had missed quite a few of the words.

"I must check up on my spelling," she said. "I never thought that musical terms would be so difficult to spell."

"It is always a good idea to know how to spell these terms," said her mother, "and so here is a small dictionary with all of them in it. Each day, why not count off five terms and study them so that you will know how to spell perfectly?"

Janey accepted the dictionary gratefully and resolved to study the words every day.

The next class was History, and Janey's mother read aloud a few interesting chapters from a book on the lives of the great composers. "Now take down these questions and look up the answers some time."

1. *When did Bach live?*
2. *When was the first opera written?*

After she had closed her note-book her mother rose from the desk, smiling, and said, "The next is the class in Gymnastics, Janey, at the piano. That consists of the actual exercising of your fingers and wrists on the keyboard, and the development of your tone and technic. I am sure you will enjoy it more than ever, after the other classes."

The gymnastics period passed very quickly, and never before did she play her scales so well.

"And now comes the Literature class," said her mother. "It is, of course, interesting, for here you learn the writings of the great composers. Your Sonatina and Nocturne are excellent examples of good musical literature, and as soon as you learn these well you will start on some more of the works of the great composers."

When the dismissal bell rang at the end of the practice period Janey was really sorry that it was over. "Mother," she said earnestly, "I never knew music could be so much fun."

"Of course it is, Janey. Do you want to do it again tomorrow?"

"I certainly do," said Janey, enthusiastically, "just as soon as I get home from school."

A Big Surprise

By Sister Angela

One day my mother called to me.
"Look here," she said, and lo!
A baby-grand piano stood
Right in our parlor. Oh!

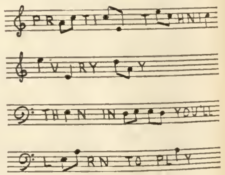
"It is a beauty," I exclaimed.
"Now, I shall play for you."
And then I played that little song
By Schumann, that I knew.

The Happy Farmer *was the piece;*
It sounded strange to me—
The keys just talked and I was thrilled
To very ecstacy.

So now I practice faithfully
An hour or more each day,
And let the keyboard talk to me
In its alluring way.

Daily Reminder

By Stella Whitson-Holmes



Expression

By Gladys Hutchinson

What do you know about *expression* in music?

Expression in music belongs at the beginning. It is not something for you to learn next week, or next month, or next year!

Ex means "out of" and *press* means "press," so the word "express" means to "press out."

Even to count musically you must do so with *expression.* Never use the speaking voice in things musical. Always sing the counting.

It is excellent practice first to clap out the rhythm and to do it "dynamically," that is with great contrast between the light and heavy beats.

Early training in expression will make even the most elementary tune musical and enjoyable for the listener as well as for the performer, and remember, when you are the performer, you are playing somebody's composition, and you must play it with *expression,* in the way the composer would wish to have it played.

Pleasant Lessons for Pleasant Pupils

By Gertrude Greenhalgh Walker

"Oh, mother," cried Ruth, as she came in the house after taking her music lesson, "I have a brand new book. It is by Czerny and he is most important. Miss Brown told me that he was the forefather of pianoforte technic. His teachers were the great Beethoven and Clementi and they and Czerny built up the most musical family tree in history. Miss Brown showed me a picture she had clipped from The Etude, and on this we can see how, right up to our own living Paderewski and Rachmaninoff Czerny's influence is felt; for they took lessons of the great Liszt and Leschetizky who were once pupils of Czerny himself. It doesn't seem possible that although Czerny was born in 1791, there are now teachers who were pupils of his pupils. Czerny wrote every kind of a gymnastic exercise for the piano imaginable; and there are none better."

"My, Ruth," her mother replied, "Miss Brown certainly gives you very instructive and entertaining lessons. She must put in a great deal of research work before you go for your lesson. Did you thank her for the pleasant hour?"

"Thank Miss Brown?"

"Why yes, my dear. I think Miss Brown gives you a great deal more for your lesson than we pay for. She teaches you for the great love of teaching, but I am sure she would appreciate it if you would let her know some time that you realize the benefits you are receiving from her instruction. 'Thank you for a pleasant lesson' is a very gracious way of acknowledging her interest."

"I will do that next week. I suppose she *would* like that."

Letter Box

Dear Junior Etude:

The Junior Etude has given me new thought and ideas on how to become an artist.

I have two fingers missing from my right hand but I can play fourth and fifth grade pieces, and I use my stubs on the difficult ones. Some people tell me to give up the piano, but I strictly refuse to do so, because it is my gift and talent which my mother left me. I played in a recital recently.

From your friend,
Burke Esaias (Age 13),
Arkansas.

Dear Junior Etude:

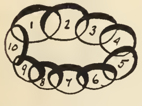
I am eight years old and started music lessons when I was five. I can transpose some pieces to other keys.

I played a piece in the recital and I play in the rhythm orchestra.

From your friend,
Mary Blanche Huff (Age 8),
Kentucky.

Endless Chain Puzzle

By E. Mendes



Each link is a four-letter word. and each word begins with the final letter of the preceding word. The first and last words are the same, thus forming an endless chain.

1. A musical instrument
2. A color
3. Sharp
4. Close by
5. A flower
6. Always
7. A highway
8. Costly
9. Wealthy
10. A musical instrument

Honorable Mention for October Essays:

Coleen Grossman, Martha Peyton, Evelyn Armstrong. Marjorie Ann Hollander, Ethel Dunn, Bernice Dare, Marilyn Goodman, Catherine McDermott, Doris M. Kapke, Robert Klinghoffer, Yvonne M. Brenneman, Arwood L. Brenneman, Louise Davis, Rea Belle Wheeler, Gladys Wheeler, Mary Elaine Morrison, Mildred Elder, Christine Cooke, Elizabeth Burnett, Frances Menius, Sarah Louvenia Byrd, Mary Frances Murray, Lillian King, Betty Mae Dill, Lewis Eden, Edwin Beugler, Helen McCallum, Charles Medlin, Helen Decker, Catherine McLaughlin, Mary Catherine Solbach, Marianna Olmstead, James J. O'Reilly, Herbert Haywood, Rodman Thornburg.

Stepping the Intervals

— Game —

By Gladys M. Stein

Prepare for this exciting game by stretching out on the floor five long pieces of white cord about ten inches apart. Fasten these down tightly with thumb tacks.

The leader then calls out the name of some interval like this: "A third above E," and then points to a player. This person goes quickly to the huge staff and places one foot on an "E" space or line, and the other foot on a "G" above it. He must do all this before the leader has had time to count to twenty-five.

The players who fail are dropped out of the game, and thus the last person left is the winner.

Dear Junior Etude:

I live in what is called the "Jungles of Africa." My parents have been missionaries out here for many years in the central part of the Belgian Congo. My home is at Bibanga, but the school which I attend is at Lubondai. There are eighteen pupils this term and sixteen of us are taking music—fifteen take piano and one boy takes violin lessons. I am one of the fifteen piano pupils and I love music. We give musical programs every school term.

Not only do we enjoy our own music, but we love the music of the African natives. Many of them have as much talent for music as the white people.

They have an instrument which is very much like a banjo; the strings are made of vines which grow in the forest, and it has a gourd at one end, which makes the music sound like a banjo. They have drums of their own which are made of hollowed out wood. They have another instrument which is very much like a xylophone.

But the most commonly used instrument out here is the "tshisanji," which in our language means a musical instrument. It is not like anything in the Americas, but the music sounds very much like a banjo. The natives seem to like music very much.

I am enclosing a picture of the dormitory of our school.

From your friend,
Lucile McElroy (Age 14),
Central School,
Lubondai, Belgian Congo.

JUNIOR ETUDE CONTEST

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years of age.

Subject for story or essay this month "Melody." Must contain not over one hundred and fifty words.

All contributions must bear name, age and address of sender written clearly, and be received at the Junior Etude Office, 1714 Chestnut Street, Philadelphia, Pa., before the eighteenth of January.

Put your name, age and class on upper left hand corner of your paper, and your address on upper right hand corner. If your contribution takes more than one sheet of paper, do this on each sheet.

Do not use typewriters and do not have any one copy your work for you.

When schools or clubs compete, please have a preliminary contest, and send in the best five papers.

Competitors who do not comply with all the above conditions will not be considered.

Names of prize winners and their contributions will be published in the issue for April.

A Musical Afternoon

(Prize Winner, Class A)

It was three o'clock in the afternoon and the music club had assembled at the home of a shut-in neighbor, to bring her the happiness which only music has the power of making.

The afternoon's entertainment was to be a musical travelogue. A stately minuet of beautiful France started the group on its journey. A gay tarantella brought the club into Southern Italy. From there it wandered into Germany with a delightful waltz. Then down to Spain where a habanera vividly pictured the bright life of that country. The group soon was in Japan, listening to a descriptive composition of that artistic land.

Finally, when the music had softly died away, the happy group found itself once more with its dear shut-in neighbor, who was overjoyed at the happiness brought through music. All had done their best, and were happy in giving music to one who was happy in receiving it.

Grace E. Gimbel (Age 14),
New Jersey.

A Musical Afternoon

(Prize Winner, Class C)

A musical afternoon made me understand why my mother says one can spend many happy hours when one is a musician.

Saturday afternoon was stormy. Little boys could not play outside or they would be ill. Little brother was asleep and mother just could not be bothered. So I got my violin out, to see if, perhaps, I could find a new piece in my book that was not too hard; and sure enough, I could play it! And here was another that was sung at school, and another that my mother sang.

What fun! At last I looked out of the window and there sat the prettiest red bird, whistling at the window. Excitedly I called my mother, and she said the bird had heard me playing. He had enjoyed my musical afternoon, too.

It was dusk. What a pleasant way to spend an afternoon.

William MacDonald (Age 7),
Ohio.

Answer to October Puzzle:

1-2, two.
1-3, ten.
1-4, tie.
2-4, one.

Prize Winners for October Puzzle:

Esther Fry, (Age 15), Class A., Pennsylvania.

Herbert Haywood, (Age 11), Class B., Virgin Islands.

Eudora Bentley, (Age 10), Ohio.

DORMITORY, LUBONDAI, BELGIAN CONGO

Contest Rules

Please read the contest directions carefully before sending in your contributions, and see if you have complied with all the rules.

Put the letter of the class in which you are competing on the upper left corner of your paper, and please remember that this does not mean your class in school or your grade in music, or anything but the class in which you are entering your contribution. Many Juniors have made this mistake, so be careful about it.

B NATURAL CLUB, ARCADIA, CALIFORNIA

A Musical Afternoon

(Prize Winner, Class B)

One afternoon I stood mournfully watching Tommy go off to the movies. A cold kept me from going. I took up a book and began to read, but the movie I was missing kept me from being interested.

I laid the book down and listlessly turned on the radio. The announcer's smooth voice was saying, "Today we are celebrating the birthday of Ludwig von Beethoven. We will now hear his 'Moonlight Sonata.'"

As the strains of this beautiful composition poured forth, my mind wandered back to the past. It seemed that the great composer sat before me, and the moonlight streamed through the open shutters as he softly played his own compositions on his old piano, while I dreamed on.

As the program ended Tommy dashed in, exclaiming, "The movie was fine. You should have been there!"

"I would not trade this afternoon for any movie in the world!" I replied.

Clark Griffith (Age 11),
Oklahoma.

Letter Box List

Letters have been received from the following, which, owing to lack of space, will not be printed:

Wilma Allred, Rita Botka, June Percy, Barbara Stephen, Dorothy Biggs, Carole Bryers, Harry Harrison, Charlotte Clutton, Betty Baricevic, Daphne Potter, Sarah L. Byrd, Katherine McCarthy, Thelma Caddes, Irene Hoerner.

Honorable Mention for October Puzzle:

Maxine Richtenberger, Marietta Jameson, Hilda Dunwoody, Phyllis McDonald, Robert Amway, Justine Wilson, Wanda Roberts, Eugene O'Brien, Eunice Spencer, Beulah Gardiner, Katherine McFarlane, Lillian Hyatt, Sarah Louvenia Byrd.

A Consort in Dame Percy's School

(*Continued from Page* 12)

Mistress Williams seats herself. Several arrangements are available. The one we used is from The School Credit Piano Course.)

Nathaniel: I have been practicing an old English tune, because I think it is so nice and lively. It is usually called *Country Gardens.* When I finish playing I hope that Mistress Greene will sing those songs she brought from Boston.
(He plays, then goes to Mistress Greene and bows. She rises, takes his hand and goes to the piano where he makes another bow and returns to his seat.)

Mistress Greene: The Boston songs are; *He Stole My Tender Heart Away* and *My Days Have Been So Wondrous Free. (Chosen from lists Pages 73-74 of The Music of George Washington's Time—Bicentennial Commission. When she is again seated Joseph and John go to her ond bow, together.)*

John: We know a duet from the opera "Armide" by Master Gluck. *(School Credit Piono Course.)*

Joseph: I guess Mr. Benjamin Franklin heard it played when he was in France. *(When they have finished, Virtue runs to the piano.)*

Virtue: I know a little French piece, too! Its awfully old. We call it *Amaryllis. (John and Joseph return to their places and Virtue plays. One of the very easy excerpts was used.)*

Dame Percy: Our very smallest little girls, Patty and Sally, know another old French air. *(They play one of the French folk songs from the Diller-Quaile duet book.)*

Dame Percy: Matilda, what have you been studying since you went away?

Matilda: Oh, I have really been studying quite hard on a composition by Bach which came over in the "Sally Ann" from London last spring. *(When she has finished Betsy stands. When Mistress Percy looks at her she curtsies.)*

Betsy: My father and mother went down to Annapolis last spring to hear "The Mountaineers." They say it was fine.

Dame Percy: Yes, that is what everyone says; and you know it was a favorite entertainment of President Washington. Perhaps Mistress Williams and Mistress Greene will sing the duet for us, so we can remember the President's best-loved song.
(They sing the duet arrangement of The Wayworn Traveller, *as given on Page 26 in "The Music that George Washington knew.")*

Dame Percy: Betsy, your sonata sounded very nice last week. Suppose you play that for our guests.
(Betsy curtsies to each of the singers and to the young ladies group.)

Mistress Greene: Ann has learned a composition by Master Handel. All London is wild about his things, they say. Won't you play that *Little Prelude* again, so these children can hear it?

Ann: Very gladly. They say his musick is like him—big and robust. *(Any of the Handel compositions can be substituted.)*

Dame Percy: I think it is time for our little folks to be in bed. Martha will play our good-night song.
(Martha plays the Doxology-Old Hundred, *while the children and visitors sing one verse; then the children rise, one after another, make curtsies and light their candles. When all are lighted and the children in line, they walk slowly out of the room.)*

Mistress Greene: This has been a very pleasant hour, Dame Percy, but we must go now. Goodnight!
(She and others curtsey and follow the children. Mistress Percy blows out all but one of the candles, closes the piano, takes her own candle, and goes out.)

* * * * *

In planning costume recitals, the author has kept in mind that the modern school child is a very busy person and so she has reduced conversation to a minimum. If each one is provided with a slip of paper, giving the name of the person preceding him and his own part and stage directions, the parts will fit smoothly. Of course if it is possible to put the whole playlet into the hands of each performer, the bits of history will be better and more easily absorbed. The assisting singers may conceal their scripts in music or behind fans, if it is inconvenient for them to memorize the parts. Where choice of composition is left to the teacher or where substitution is desired, care will, of course, be taken to select music possibly known in the United States at the end of the eighteenth century. The music used in this recital was obtained from the publishers of THE ETUDE.

Key to Pronunciations

Sonata—*soh-nah-tah.* Mozart—*mo-tsahrt.* Capriccio—*Cah-preé-choh,* with *ch* as in *church.* Don Giovanni—*dahn jo-vahń-nee.* Haydn—*high-dn.* Gluck — *gleek,* with the mouth well opened and a slight *oo* sound covering the *ee.* Bach—*bahck,* with the breath blown out around the *ck.* Prelude—*praý-lood.*

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Teachers' Round Table

(*Continued from Page* 21)

possible moment; then start *piano* or *pianissimo* and sweep up the *crescendo* as swiftly as possible. Wherever such a *crescendo* or an *accellerando* occurs, put a red signal in the music as a warning to take a deep breath and to start slowly, softly and with relaxation.

(9) Are there dreary stretches where I play flatly and dully, mf *or* mp?

This is one of the worst and most common faults of students, resulting in an intolerably boring, lifeless sound, which is made all the worse by the naturally percusive and "impure"* character of the piano tone. Watch this constantly and unremittingly.

(10) Do I guard against the almost universal habit of playing one hand before the other?

We are always very severe with "the other fellow" when he plays his left hand before his right, especially at the beginning of measures; but we never hear ourserves indulging in this most reprehensible of pianistic bad habits! Everyone does it; and the only remedy is to start each measure with the arms and wrists low, using a quick upward movement (an exaggerated up touch) as the notes are played. This practically always guarantees a cure, if the student will but think often enough.

Have you ever tried playing the right hand before the left? Try it some time, just to see how difficult it is.

These few tests are, of course, but frames upon which many more must be built. It is well to realize that only a first rate, experienced teacher can really teach interpretation.

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* The word "impure" here refers to the faulty or "relative" pitch of the piano as compared with instruments of sustained tone.

Beethoven's Love of Nature

(*Continued from Page* 22)

To Bettina Brentano, who has brought the youth of life back to his weary heart, he writes, "The delicious May rain has been very fruitful." He has always loved water but has never stood by a rocky coast, like Mendelssohn. Once he had considered writing music about the Bibical deluge, but the plan, like that of the "Faust Symphony," never materialized. However, there is enough of the ocean in his works and of a vaster and broader sweep than any mere programmatic music ever could have held.

Ensemble Idyls

HIS THOUGHTS returning to the country again, he writes, "There is no lovelier pleasure in the country than chamber music." Does this not recall to our minds the ethereal *adagios* of his quartets, which seem to smell of morning meadows, drooping flowers, and quiet twilights?

He must always have his rural surroundings untouched, this wildly beautiful spirit. On one occasion he remarks that the trees at the park at Schonbrunn are trimmed up "like an old-fashioned hoop skirt." He preferred the wild woods which were as glorious and free as himself. For long hours he would roam along the hills and meadows on the outskirts of Vienna. In his earlier days he loved the woods of Heiligenstadt, where his sad and brooding "will" was written. In his last year his fancy turned to Gneixendorf, a little village on a high plateau of the Danube Valley, with the distant Styrian mountains meeting the calm skies in the quiet background. He was always with nature: either he was a little speck walking among the trees in the far distance, singing in metallic tones which seemed to issue from the depths of a rusted machine, or a strangely fantastic being seated by the brook, the water gurgling through his extended fingers. But nature always seems to know him as her own, no matter where he be. For he is her own child, reared by her own hand, and blessed with her own beauties.

Even on his death bed Mother Nature comes to him. Lightning flashes as he breathes his last; a streak darts across the room, illuminating the chamber of the expiring man. By some sudden force he rises at full length and shakes his clenched fist at the sounding peals of thunder. He falls back, dead.

Throughout his whole life he had been at peace with nature; in his last moment he shook his fist at her. That was because he loved her as an equal, not as a superior. And at the end she manifested her superiority by claiming that which he felt was rightfully his. Beethoven was displeased. He would not have it so. But it was so nevertheless. For the first and last time in his life, Beethoven had been vanquished.

* * * * *

A certain Rotary Club president kept a record of attendance at their luncheons. He found that, at meetings at which there was an assurance of a fine musical program, there was an increase of from thirty-five to forty per cent in the number of members present.

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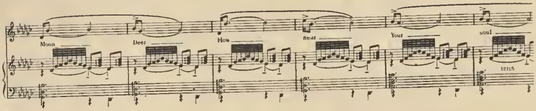

THE LEGEND OF MINNETONKA

❦

Two lovers of the Sun and Moon clans of the Sioux Indians, loving against tribal law, fled to escape torture, and let themselves sink together into the waters of the lonely Northern Lake. The silver ripples, it is told, mourn above them, and the winds bear the cry afar. But in the song they will arisa from the depths of the lake for you; you will hear the steady and regular beat of their paddles and see the diamond-spray drip off in tha moonlight as they pass once again, in their ghost-canoe.

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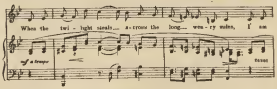
When the twi-light steals— a-cross the long— wea-ry miles, I am
mf a tempo
26201

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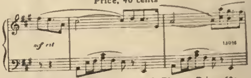

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